AUGUST 1957 50 CENTS

8

dance MAGAZINE

JEROME ROBBINS : BALLETOMANIA : LAWRENCE WELK
SOUTH SEA ISLAND DANCES : CAROL HANEY

dancing sons of an Arizona rancher

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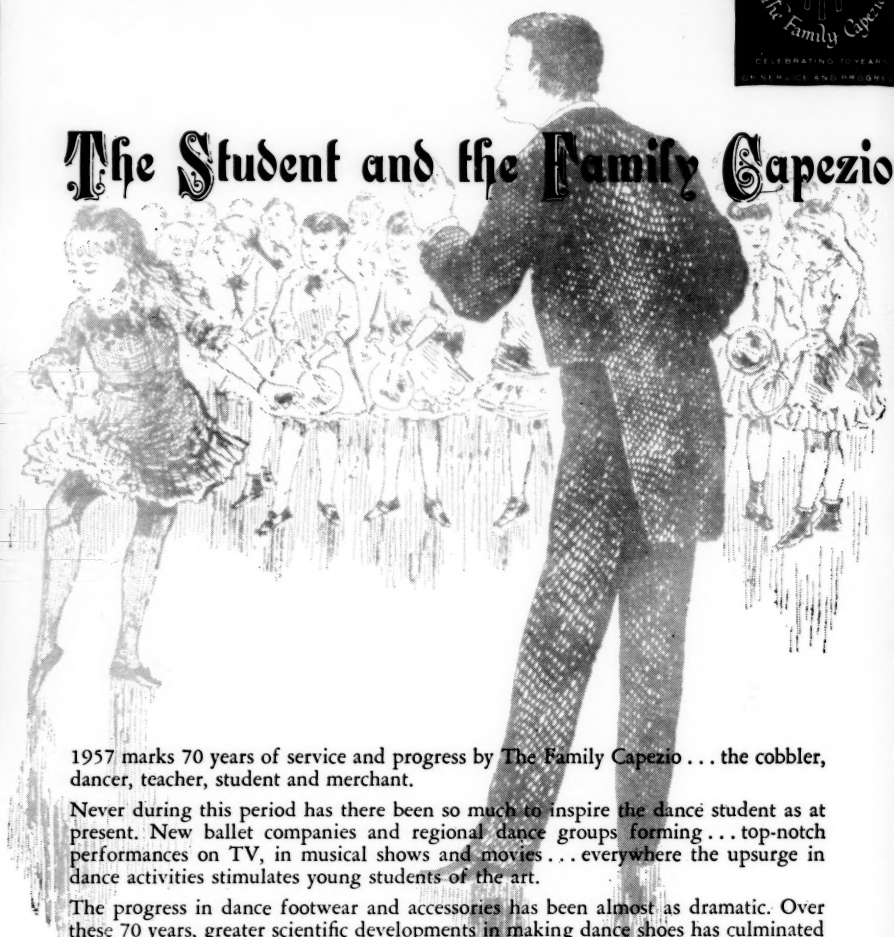

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DANCE Magazine's World-Wide Newspaper

Presstime News

"To dance is to take part in the cosmic control of the world."
—Havelock Ellis

NEW LONDON ANNIVERSARY

Opening event of the 10th anniversary season of the **Conn. Coll. School of the Dance** and the **Amer. Dance Festival** at New London was a brief ceremony on July 8. **Martha Hill,** co-director of the Festival, in a talk before students and faculty, recalled the background of the undertaking and paid tribute to the college's President, **Rosemary Park,** and to **Ruth Bloomer,** director of the summer dance school and a member of the Festival Committee (see photo p. 8). Honored posthumously was **Prof. John Frederic Moore** for his work in making the initial season in 1948 a reality.

This year's Festival will feature new works and a group of notable productions 1st seen at New London. There will be a 23-piece orchestra, conducted by Simon Sadoff, providing the accompaniment. Program will be: Aug. 15, 8:30 PM: **Jose Limon & Co.** in "Night Spell," "La Malinche," "The Traitor" & a new **Doris Humphrey**-Paul Creston work. Aug. 16, 8:30 PM: Limon & Co. in "Scherzo" & a new Limon-Paul Bowles work based on "The Glass Menagerie;" **Henry St. Playhouse Dance Co.** in a new **Alwin Nikolais** work; **Daniel Nagrin** in "Progress" (new). Aug. 17: 3 PM: **Doris Humphrey Repertory Group** in "Passacaglia;" Henry St. Playhouse Co. in "Prisms" (or new Nikolais work); **Pauline Koner** in "Cassandra;" Daniel Nagrin in "Indeterminate Figure" (new) and "Strange Hero, Man of Action." Aug. 17, 8:30 PM: Limon & Co. in new Humphrey-Creston work, "Ruins and Visions," "Emperor Jones." Aug. 18, 3 PM: Limon & Co. in "The Moor's Pavane;" **Dore Hoyer** in "The Great Song;" **Mary Anthony Dance Theatre** in "Threnody;" **Ruth Currier** in "The Antagonists."

BALLET THEATRE NEWS

Lucia Chase, co-director of the **American Ballet Theatre,** has announced that of the 15 new works tried out during the Phoenix Theatre workshop season in NYC in May, **Herbert Ross'** "Paean" is the 1st to be added to the co.'s repertoire for the coming season. Another, **Job Sanders'** "The Careless Burghers," is being restaged and will have a 2nd try-out during the co.'s engagement this month at the Carter Barron Amphitheatre in Washington, DC. Miss Chase indicated that the reworking process will be begun soon on **Erik Bruhn's** "Festa," **Kenneth MacMillan's** "Journey" and **Agnes de Mille's** "Sebastian."

MORE HONORS FOR SHAWN

On July 9, just before the **Eight Soloists of the Royal Danish Ballet** were to begin the 1st program of their engagement at the **Jacob's Pillow Dance Festival** at Lee, Mass., **Ted Shawn** received a surprise letter from Henrik de Kauffmann, Denmark's Ambassador to the US. King Frederik of Denmark, said the communication, had awarded to Mr. Shawn the Cross of the Knight of Danneborg, the highest honor bestowed by that country on private citizens. The citation noted his "valuable work in the cultural field."

The eminent dancer-choreographer-teacher-impresario who is now offering the Jacob's Pillow Silver Anniversary season, was the 1st to present members of the Royal Danish Ballet in America. 3 years ago he booked **Inge Sand** for an appearance at the Pillow, and in 1955, he imported a group of 10 soloists from the Copenhagen co.

The 25 years of the summer dance landmark are being celebrated also with an extensive exhibit in the Music Division (Room 84) of the 5th Ave. bldg. of the NY Public Library. Much of the material in the display comes from the Dance Division's Denishawn Collection, which was presented to the library several years ago by Mr. Shawn and his wife, **Ruth St. Denis.** The exhibit will be on view through Aug. 12.

ULANOVA COMING — MAYBE

Sol Hurok, on his recent trip to Moscow, garnered some historic contracts. The Russian-born impresario was wined and dined by the Soviet Ministry of Culture, who agreed that he could have a two-year "exclusive" on bringing to the US both the **Bolshoi Theatre Ballet,** headed by **Galina Ulanova,** and the **Moiseyev Folk Dance Co.,** and also several individual musical artists. However, the contracts relating to the dance groups are full of question marks.

The main hitch is the US law which requires that all visitors and immigrants be fingerprinted. Mr. Hurok previously had made arrangements with Soviet authorities to import the Moiseyev co., but the Russians stirred up a great propaganda fuss about the fingerprinting issue and refused to permit their dancers to come to America and be treated "like criminals." Single performers, like violinist David Oistrakh and pianist Emil Gilels, have been able to tour here since they were given diplomatic passports—a device which would hardly be practicable for a whole co. of dancers. Mr. Hurok confidently expects Congress to change the law and that the Moiseyev troupe will make its US debut at the Metropolitan Opera in April 1958. He has 1959 penciled in at the Met for the Bolshoi Co.

EAR TO THE GROUND

Martha Graham & Co. return to B'way for a 2-week repertory season beginning Oct. 1. At least 2 new works are promised.

There is a distressing report that the **Radio City Music Hall** in NYC is considering the idea of dropping the showplace's famous **Corps de Ballet** and glee club and substitute "big name" acts. The **Rockettes,** of course, would not be affected. Luckily, the plan is only in the talking stage . . . The **Dance Center of the YM & YWHA** in NYC is due to be back in business presenting its own series during the coming season. There is to be one concert a month, beginning Oct. 27, with a total of 18 modern groups and soloists participating . . . Those interested in competing for Fulbright awards for dance study in France and Germany during 1958-59 may obtain from the Inst. of Int'l Education, 1 E. 67th St., NYC 21, the brochure, "US Gov't Grants." Applications are being received until Nov. 1.

Oleg Briansky, Sonia Arova, Job Sanders and **Kenneth Johnson** are the featured dancers signed as of press time for this season's tour of **Ruth Page's Chicago Opera Ballet.** Another female star is yet to be announced. Repertory will include "Susannah and the Barber," "Revenge," "The Merry Widow" and "El Amor Brujo" —all choreographed by Miss Page—and **George Skibine's** "Idylle."

Doris Humphrey and **Agnes De Mille** have joined the **Dance Teachers' Guild** in a plea for "everyone in our field to join together to secure passage of a Federal Fine Arts Bill this year." They ask that letters urging approval of Senate Bills S.930, S.1716 and S.2081 be sent to Sen. James J. Murray, Chairman of the Sub-Committee on Education of the Senate Committee on Labor and Public Works, and to Sen. Jacob K. Javits, co-sponsor of Bill S.2081. For information: Dance Emergency Committee, c/o Fannie Isquith, 206 E. 96th St., NYC 28 . . . **Tony Mat-**

thews Bocchino is relinquishing the management of his Dance Circle Studio in order to devote himself to choreography . . . "America Learns to Dance," a study of dance education in this country from the time of the Pilgrims to the beginning of the 20th Cent., has recently been published by Exposition Press ($4). Author is **Joseph E. Marks,** dancer and phys. ed. instructor who, since 1948, has been on the staff of Jacob's Pillow Fest. as maintenance superintendent.

Doris Hering of DANCE Magazine is on the panel of critics speaking on the final lecture, Aug. 12, at the Conn. Coll. School of the Dance in New London.

INTERNATIONAL NOTES

Currently on a 20-week tour of So. Amer. is "The Casino Las Vegas Show," a revue produced by choreographer **June Taylor** and her husband, **Sol Lerner.** The show, which includes 16 June Taylor Dancers, opened at the Buenos Aires Opera Theatre . . . Although French ballerina **Renee Jeanmaire's** agreement with Paramount obligated her to further films, the co. was unable to find suitable parts and bought up the remainder of her contract . . . Norwegian dancer-choreographer **Tute Lemkow** is staging a "Nutcracker" satire for Columbia Pictures' "High Flight," being made in England. Dancers are 18 fliers in an RAF Cadet College graduation revue.

Bagong Kussudiardjo and **Wishnu Wardhana,** 2 distinguished men dancers from Indonesia, are now in this country on a Rockefeller Foundation grant to study American dance. Last month the pair gave a demonstration of Javanese and Balinese dance at the **Conn. Coll. School of Dance** at New London. They were introduced by Miss **Seti-Arti Kailola** (also here on a Rockefeller grant), who has a school in Jakarta which features Martha Graham technique.

Beryl Grey and **Oleg Briansky** were due to fly from Mexico to England July 27 after a 10-week Latin American tour. They give 2 perfs. at the King's Lynn Fest., and on Aug. 18 fly to So. Africa for a tour through Oct. 21. Briansky then comes to the US to rejoin the Ruth Page Chicago Opera Ballet . . . **Ebba Falk,** TV choreographer from Stockholm, arrived in NYC June 22 to meet US TV choreographers and to observe classes throughout the country. She returns to Sweden Aug. 17 . . . **E. Kelland-Espinosa,** Chairman of the **British Ballet Orgn.,** will be in NYC Sept. 1-4.

CHANGE OF ADDRESS

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Teenage dancer **Judy Baylin** of Winston-Salem, NC, has a featured spot in "The Kids From Home" show now on a 9-week tour of Amer. military bases in the Far East. Cast of the production is made up of student entertainers sponsored by deans and music directors of US colleges . . . Concert dancer **Judith Martin** is en route to Peru with her husband, who will do an 18-mo. anthropological study there . . . **Cynthia Wilmot,** dancer-choreographer from British Columbia who now works in Kingston, Jamaica, reports that the University College of the West Indies is conducting a summer school of theatre arts, with an impressive dance curriculum.

Men of the US 6th Inf. Regt. in Berlin have "adopted" a 10-year-old refugee ballerina, **Waltraut Kiefert,** whose talents they spotted when she entertained for them at a service club. They learned that her parents had fled E. Berlin and were unable to continue the dance education she had begun at the E. Berlin Opera. Pfc Daniel Berger took her to **Tatjana Gsovsky,** who promptly gave her a scholarship. Pfc Howard F. Singer started a fund to keep her in ballet shoes, carfare and other necessary expenses.

CIA FORNAROLI EXHIBIT

Walter Toscanini's celebrated collection of historical dance material, which he presented to the NY Public Library in memory of his wife, ballerina **Cia Fornaroli,** will be shown to the public for the 1st time in an exhibit opening Aug. 16. The displays, which mark the 4th anniversary of Miss Fornaroli's death, will be in both the Music Div. and the 2nd floor gallery of the Library's 5th Ave. bldg. Arranged by Dance Librarian **Genevieve Oswald,** the showing includes rare prints, music scores, librettos, photos, etc., with material dating from as early as 1460. The collection will be on exhibit until mid-Oct.

AROUND NEW YORK

DANCE Magazine Publisher **Rudolf Orthwine** returned from Europe on the S.S. United States July 23 . . . **Micheline Bardin,** former soloist with the **Paris Opera Ballet,** recently came to NYC and plans to pursue her career in America . . . **Conrad Ludlow,** formerly of the **SF Ballet,** is joining the **NYC Ballet.** He was recently featured as soloist at the Radio City Music Hall . . . CBS-TV's "Camera Three" program on July 14 dealt with the story of Romeo and Juliet and included a perf. of a scene from **Antony Tudor's** ballet with **Nora Kaye** and **Hugh Laing.**

Dr. and Mrs. Charles Fishback, their daughter **Kathie Jo,** and Mrs. Fishback's mother, were visitors to DANCE Magazine en route to and from a 3-week tour of Scotland, England, Holland and France. The Fishbacks have a large school in Albuquerque, N.M. In Europe they attended perfs. of the London Festival Ballet, the Royal Ballet, the Celtic Ballet of Scotland and the Paris Opera Ballet . . . An original musical based on "Pinocchio" will be "simulcast" by NBC on both TV and radio Oct. 13, with Mickey Rooney and Walter Slezak among the stars. **Hanya Holm** will be choreographer; **Matt Mattox** and **Sondra Lee** are to portray two cats; **Mata and Hari** will be seen as Marionettes and will dance in an undersea ballet.

DANCE SCENE USA

Onetime Katherine Dunham dancer **Eartha Kitt** returned to dancing for the July 6 program of the Newport, RI, Jazz Festival. Assisted by **Arthur Mitchell, Claude Thompson** and **Harold Gordon,** the star performed in 3 dance moods: primitive, the blues and modern jazz . . . Announced for the July 26 ballet program at the Empire State Music Festival at Ellenville, NY, were "Summer Day," "Afternoon of a Faun" and "The Miraculous Mandarin." Stars and choreographers of the bill were **Vera Pasztor** and **Erno Vashegyi,** former soloists of the State Opera in Budapest. They were assisted by a group of NYC dancers.

John Butler is choreographer for "Much Ado About Nothing," opening Aug. 7 at the Amer. Shakespeare Festival Theatre, Stratford, Conn. This past season Butler taught movement at the Theatre's Academy in NYC . . . **Stuart Hodes** has the role of the Wild Horse Dancer in the LA Civic Light Opera's production of "Annie Get Your Gun," starring Mary Martin . . . **Lola May Jones,** Vassar drama graduate, was choreographer for the June 27, 28 & 29 program by the Summer Stock Theatre Dance Group in Birmingham, Ala.

This spring the **Nat'l Ballet of Canada** announced a full-length "Swan Lake" for Louisville, Ky. Local impresarios declined to sponsor the appearance, saying "Louisville won't support a full-length ballet." The **Louisville Dance Council** stepped in and volunteered to handle promotion. Result: the Canadians left, loving the Council, loving Louisville and its house of 1,600—and with $2,700 left after paying local expenses . . . Reports indicate that

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CALENDAR OF EVENTS

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass.
July 30-Aug. 3 Alicia Markova and Hugh Laing; Barton Mumaw; Carola Goya and Matteo.
Aug. 6-10 Myra Kinch & Co., with Ted Shawn.
Aug.16-17 Miami Civic Ballet; Ruth St. Denis; Antonia Morales.
Aug.23-24 Gemze de Lappe-Glen Tetley with Beatrice Tompkins and Diane Consoer; Kurt and Grace Graff; Josefina Garcia & Ensemble.
Aug.30-31 Benjamin Harkarvy Ballet Co.; Lotte Goslar & Freddy Albeck; Carlos Antonio Fernandez.

AMERICAN DANCE FESTIVAL
Connecticut College, New London
Aug.15-18 Dore Hoyer, Jose Limon & Co. Alwin Nikolais' Henry St. Playhouse Dance Co., Mary Anthony Dance Theatre, Daniel Nagrin, Pauline Koner, Ruth Currier, Doris Humphrey's Repertory Group.
(see p. 3 for programs)

GREEK THEATRE, Los Angeles, Calif.
Aug. 7-11 "Coppelia" (Alonso-Eglevsky-Larsen)
Aug. 26-Sept. 7 American Ballet Theatre

BARRON AMPHIT., Washington, D.C.
Aug. 1-14 American Ballet Theatre

WHITE BARN TH., Westport, Conn.
Aug. 4 Mary Anthony Dance Th,

FEST. OF 7 ARTS, Lake Tarleton, N.H.
Aug. 20 National Ballet of Canada

CASTLE HILL, Ipswich, Mass.
Aug.16-18 Geoffrey Holder & Co.

PERRY-MANSFIELD FEST., Steamboat Springs, Col., Aug. 1-24

COLORADO COLLEGE FEST., Colo. Springs, Aug. 2

RAVINIA PARK, Chicago, Ill.
Aug. 15-18 Tableaux Vivantes

enthusiasm for dance is increasing in Corning, NY. The June appearance of **Tallchief, Eglevsky** and 8 members of the **NYC Ballet** drew the largest opening night attendance on record at the Corning Glass Center . . . **Thatcher Clarke** of **Ballet Russe de Monte Carlo** performs the role of John in "Dark of the Moon" this summer at the Wilmington, O., Coll. Summer Theatre. **Josephine Schwarz** is choreographer.

Myra Kinch reports that her new production this year at Jacob's Pillow, to be seen Aug. 6-10, will be a satire on "Aida." She will do the title role, with **William Milie** as Radames . . . **Ruth St. Denis** was among the guests at the class in metaphysics given July 5 in SF by former dancer **Arthur Corey,** now an author and lecturer . . . **Marta Becket** will be ballet soloist with the Buffalo Symph. Aug. 13.

Jean Erdman was due to present a modern dance lecture-recital on July 25 for the United Steel Workers during their seminar at Penn State Coll. She is taking a year's leave of absence from her post as head of the Dance Dept. at Bard Coll. for creating new works and for 2 tours this season . . . The **Lee Becker Jazz Dancers** appeared at the Music Barn, Lenox, Mass., on July 14 . . . **Rod Strong** dances Aug. 9 in Lubbock, Tex. . . . Dancing played a part in the Nat'l Boy Scout Jamboree during July at Valley Forge, Pa. A group from the Pinellas area council in Fla. staged a program of Greek folk dances . . . **Triancia** (Frances R. Vandercook) of Corona del Mar, Calif., recently returned from a 9-month stay in Spain, where she studied Gypsy dancing and tape-recorded traditional music.

REGIONAL COMPANIES

Mrs. William Dexter, Pres. of the **Birmingham Civic Ballet,** and also this year's Pres. of the **Southeastern Regional Ballet Assn.,** has suggested that the directors of civic ballet groups throughout the country communicate with her to explore the possibility of their attending the meetings and performance of the 3rd Southeastern Ballet Festival, to be held the week-end of Apr. 12 in Birmingham. Mrs. Dexter's address: 1 Norman Dr., Birmingham, Ala.

The **Wilkes-Barre, Pa., Ballet Guild** is a newcomer civic co. which made its bow this season. Choreographer and artistic director is **Mrs. Barbara Linshes Weisberger.** Several of Mrs. Weisberger's former pupils who are now in NYC returned to assist in the debut program, including **Ronnie Evans** of "My Fair Lady." Another event this season was a lecture-demonstration for Guild members by **Allegra Kent** of the NYC Ballet.

San Francisco's youthful **Ballet Celeste** is again on the road. This month they visit Redlands, Calif.; Tucson, Ariz.; Hutchinson, Kans.; Chautauqua, N.Y.; Martha's Vineyard, Mass.; Lee, Mass., and Reading, Pa.

Inquiries come to us regularly these days from cities all over the US requesting procedure information for setting up civic ballet organizations . . . These include Elmira, NY, where the **Elmira Dance Theatre** has recently been established, with dancers ranging from 8 to 25 from the **Ballet Arts Studio** directed by **Dick Holden.** The group's 1st complete production was "Le Beau Danube." It is hoped to expand the co. into a civic ballet . . . Another school which is considering the use of its performing group as a nucleus for a civic co. is the **Jones-Haywood School of Ballet** in Washington, DC, which is directed by **Claire H. Haywood** and **Doris W. Jones.** Last year they took a co. of 28 for a special perf. at Studio One in Cleveland.

DESTINE IN JAPAN

Jean-Leon Destine & Co. were due to begin a 2-month tour of Japan July 26 in Tokyo. The Haitian group's visit is under the sponsorship of the Tokyo Radio-TV Center, and they are scheduled for appearances in Tokyo, Kyoto, Osaka, Kobe, Nakata, Ube, Shikoku and Nagoya. In the co. are dancers **Marguerite Adrien, France Michel, Arthur Wright, Mario Timmens** and drummers **Edner Calvin** and **Max Morriset.** The production features Caribbean lore, but a singer of American jazz and blues, Miriam Burton, has been added. Paul Szilard handled bookings and is in Japan traveling ahead of the show. Destine & Co. begin a US and Canadian tour for Consolidated Concerts in Sept.

PERSONALS

Mr. and Mrs. Kelly Brown (Isabel Mirrow) are proud parents of Miss Leslie Sue Brown, born June 29 . . . On July 19, at a 2nd anniversary party of the **Amer. Dramatic Ballet,** the engagement of the co.'s leading dancer, **Rex de Vore,** to **Elvira van Lier** was announced . . . **Art Stone** of NYC and **Elaine Cacchiola** of Waterbury, Conn., were married June 23. They will live and teach dance in Waterbury . . . Royal Danish Ballet "solodancers" **Kirsten Ralov** and her husband, **Fredbjorn Bjornsson,** have purchased a home on the outskirts of Copenhagen, in which they plan to establish a ballet school . . . Silk heiress Linda Beau Mallinson Semenoff won a divorce in Bridgeport, Conn., on June 25 from ballet teacher **Simon Semenoff,** on charges of "intolerable cruelty." The couple were married 12 years ago and have 5 children.

SCHOOLS AROUND NEW YORK

The eminent French mime, **Etienne Decroux,** teacher of Barrault and Marceau, is due to come to NYC this season to give special courses at the Sr. Dramatic Workshop . . . New faculty additions at the **June Taylor School** are: **Benjamin Harkarvy** (ballet), **Janet Collins** (ballet), **Buzz Miller** (modern jazz), **Eugene Louis** (modern jazz), and **Peter Gladke** (jazz) . . . **Amun Ram** has joined the faculty of the **Int'l Dance School** in Carnegie Hall, where he will teach Hindu dance . . . Ballet teacher **Beatrice Bene** has opened new and larger studios in B'klyn, located at 846 Flatbush Ave. . . . **Ann Wilson** will teach a course in Dance Appreciation for Lay-

men, beginning Sept. 30 at the Baker School, Great Neck, LI. The ten 2-hr. sessions are part of the community's Adult Education Program . . . At the June 23 program of **Boris Novikoff's School of Russian American Ballet**, "best student" trophies were presented to **Ellen Paleias, Maksim Brand** and **Melanie Norton**, of the children's classes, and **Alison Struck**, of the adult classes.

SCHOOLS AROUND THE COUNTRY

In Chicago, ballet teacher **Janie Newcome** now holds classes at the Rehearsal Center. With her are **Jimmy Payne** (tap & Afro-Cuban) and **Charlie Morrison** (modern and Jazz) . . . The new **Cape Cod Conservatory**, Hyannis, Mass., promises a prominent dance soloist in the Music and Dance Festival at the end of Aug., following conclusion of summer courses. **La Meri** heads the Dance Dept. . . . The **Country Dance Society of America** holds its 29th annual Summer Dance Camp Aug. 4-25 at Long Pond, near Plymouth, Mass. **May Gadd** is director . . . "Butterflies," "Rhapsody on a Theme of Paganini" and "The Happy Prince" were the new ballets on the June 5 program of Detroit's **Ballet Petit** at the Detroit Inst. of Arts. Dancers were from **Violette and Donald Armand's School of Theatrical Art.**

CHICAGO NEWS

The **Stone-Camryn Ballet's** June 9 perf. included 2 **Walter Camryn** ballets—the almost-new "Story of Ferdinand" and "That Daring Young Man," created in 1939. "Ferdinand," cleverly set to music from "Carmen," had a sweet charm. Talented **Patrick Cummings** danced the title role. "Daring Young Man" seemed as fresh as it did when first presented. (It is interesting to list some of the dancers who have appeared in its several revivals: **John Kriza, Bettina Rosay, Albia Kavan, Aaron Girard, Barbara Steele, Romola James, Eloise Moore.)**

Ballet Guild's June 16 program included 2 new ballets: "Snow Queen" by **Etta Buro**, and "Dance!" by **Phyllis Sabold.** "Snow Queen" was set to the score by Murray Cutter, commissioned by **Catherine Littlefield** long ago for her co. **Dorothie Littlefield** had planned to re-do the ballet for the Chicago group and had chosen Miss Buro to do her former role, that of the boy Kay. The current production is dedicated to the memory of the Littlefields. Though only the 1st act was presented, indications are that when it is completed the Guild will have an excellent ballet with the magic atmosphere of fairy tale. Miss Buro and **Bonnie Black** danced the parts of the 2 children expertly. **Patricia Klekovic** was a really distinguished Snow Queen, and **Carol Lichton** and **Graziana Parokas** were sparkling snowflakes, assisted by icicles **Robert Boehm** and **Willard Gluck.**

"Dance!" was a complete departure, and one joyously accepted. Miss Sabold set the work in the modern idiom to music by Poulenc. There are 4 moods: With Spirit, With Charm, With Contact, With Vigor. A pas de deux danced by **Eric Braun** and Miss Sabold was exciting in its contrasts of strength and gentleness. Braun danced wonderfully well in the new vocabulary. The choreography was beautifully designed and very well danced by the large cast.

Chicago's Lithuanian colony, largest this side of the Atlantic, sponsored a folk dance festival of Lithuanian dances on June 30 in the huge Int'l Amphitheatre and drew an audience of 10,000. 1,200 dancers from all over the US and Canada participated, wearing colorful and authentic heirloom costumes.

Valerija Riekstina presented her dancers in Arlington Heights June 3 . . . **Gus Giordano's** Evanston recital included the showing of a film of his students made by a Northwestern U. film production team . . . **Violetta Andre** presented the 13th edition of her "Music Box Revue" June 7 . . . **Loretto Rozak** presented her pupils and guest dancers in a program June 23 that included "Arctic," "Boutique Fantasque," "Ballade" and "Midsummer Night's Dream."

American Ballet Theatre's **June Stern**, who was stricken with hepatitis while with the co. in Europe, is recovered. But she won't be back with the co., as she married Dr. Joseph Rosenbaum in May.

Ann Barzel

HOLLYWOOD AND LAS VEGAS

COLUMBIA: **Rita Hayworth** out of "Pal Joey" with a sprained ankle. She is due to complete her dance sequences with choreographer **Hermes Pan** before he leaves for Italy to stage a musical for Gerini Films. **Betty Uitti** will assist him there. Pan nixed "Paint Your Wagon."

MGM: Three numbers featuring **Danny Kaye** and seven 11-year-old boys have been completed for "Merry Andrew," being directed by **Michael Kidd. Patricia Denise** and **Carey Leverette** assisting Mr. Kidd . . . On his future schedule is "The Boy Friend" . . . **Michel Panieff** is teaching gypsy dances to Maria Schell for "The Brothers Karamazov."

20TH CENTURY FOX: **Leroy Prinz**, assisted by **Joan Bailey**, selected dancers **Dean Miles, Dorothy Abbott, Darlene Engle** and **Jan Holler** for "South Pacific." Many more dancers to be added in Aug. and Sept. . . . **Bill Fox**, after staging musical numbers for "April Love" (remake of "Home in Indiana") will move to Disney studios for an important feature.

UNIVERSAL-INT'L: **Lennie Smith** directing musical numbers in "Summer Love" and using dancers **Bobby Piper, Joan Patti, Wanda Patti, Sally McCluskey, George Washburn, Gil Brady, Nikki Faustino, Fred Hansen** and **Barbara Gayle.**

TV: **Jack Baker** has completed the 1st 1-hr. "I Love Lucy" show for fall release by Desilu Prods. The new "Lucy" show features the dancing talents of **Maurice Kelly, Frank Radcliff, Bob Street, Herman Boden, Barrie Chase** and **Joan Haig** . . . **Toni Charmoli** back from Las Vegas, where he staged new numbers for **The Beachcombers** and Gisele MacKenzie. Charmoli will vacation in the Virgin Islands before starting on the Warner film, "Marjorie Morningstar."

AROUND LA: **Stephen Papich**, who did such a commendable job on "David" last year at the Hollywood Bowl, has received the go-ahead signal for the big Viennese Night in Aug. He has chosen dancers **Anna Chaselka, Sasha Rodin, Bill Boes, Peggy Brooks, Nadine Robinson** and **Joey Freliech** so far . . . "Fanny," rehearsed in LA under direction of **Eugene Loring**, had a brilliant opening in SF. **Bruce Hoy** and **Roy Fitzell** are featured, with **Donna Anderson, Patricia Alyward, Charlyne Baker, Francesca Bellini, Barrie Duffus, Deon Robb, Leslee Schubel, Tan Waterfield, Stanley Hall, Jack Claus, Paul Gleason, Gene Kelton, Noel Parenti, Carl Ratcliff** and **Jack Tygett** supporting . . . **Marge and Gower Champion** open their new act at the Cocoanut Grove Aug. 14, then go to the Sahara in Las Vegas . . . Former Ballet Russe de Monte Carlo dancer **Caprice Chantal** received excellent reviews for her recent appearance at the Mocambo.

"All the World's a Stage," a one-nighter at the Wilshire Ebell Theatre, featured **Rita Lupino, Tomas Muro** and **Elaine Kae** . . . **Bill Julian** produced, directed and appeared in several numbers in "Concert Varieties" at the Assistance League Playhouse. Julian's modern works received an ovation.

LAS VEGAS: **Ruth and June Earl**, dancing twins at the Flamingo (recently in the film, "Young Mother"), plan to launch their own act after their current run . . . **Luis Urbina** signed to choreograph the new show at the Sans Souci . . . The Sahara Hotel so pleased with the production team of **Sonja Shaw** and **Bill Hitchcock** that they are being inked for many more big shows . . . Every hotel in Vegas features a Calypso number, but the Desert Inn's "Calypso a la Trinidad," staged by **Donn Arden**, is a standout . . . "Pajama Game" is a tremendous success at the Riviera Hotel, and **Zoya Leporska's** staging is most pleasing. **Barbara Bostock** is a welcome addition to the Vegas Strip; the critics went mad for her . . . **Renee Molnar** dancers continue to do original numbers at El Rancho Vegas, and in great form.

Roy Clark

(continued on page 87)

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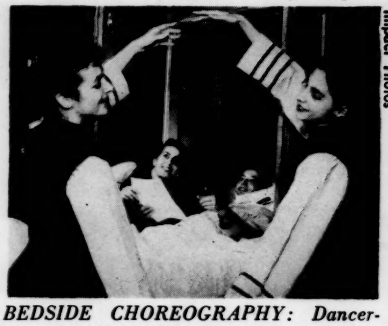
ANNIVERSARY TRIBUTE: As the 10th season of the Conn. College School of the Dance began at New London, the College's Pres., Rosemary Park (center) was honored with an inscribed silver plate. Seen above with her are Martha Hill (l.) and Ruth Bloomer (r.), co-directors of the Dance School and the American Dance Festivals. Miss Bloomer was presented with a leather-bound desk set. (Page 3).

STRAWHAT CIRCUIT: An early entry in the current busy summer musical season was "Out of This World," May 3-18, at the Bucks County Playhouse in Pa. Above, director David Tihmar rehearses Ruthanna Boris in the role of "Night."



Impact Photos

BEDSIDE CHOREOGRAPHY: Dancer-choreographer Fred Berk, in traction at the Hospital for Joint Diseases, converted his room into a rehearsal hall for his teen-age Israeli folk dancers before their appearance in "Music Under The Stars" at Ebbets Field.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Summer replacements have taken over many television programs, and the sages and pundits are summarizing the past year with dismay for what happened, and pessimism for the future. It is no secret that TV is in a difficult period. Dance fared worse than comedy, music or drama and has very little to look forward to next season. The first choreographers who went along with the new medium and learned its ways the first years were not doing much with their know-how. James Starbuck, Tony Charmoli, Frank Westbrook, June Graham were not used to advantage during the past year. (Incidentally James Starbuck, who spent the year in Europe, will be choreographer for the Patti Page Show starting in fall.) Dance's most urgent need on television, an educational series on forms and specific techniques, is discussed again and again, but is no nearer accomplishment. I personally know of four programs that were written and two that reached the expensive pilot-film stage, so it is not the dance profession that is lacking in initiative.

All one can say for television today is that a limited number of dancers are finding employment in it, none of it the kind that can satisfy an honest urge toward the art. In the dance, security means a season's work, and the most secure jobs for dancers were with variety or comedy shows in which the work consisted of circling a singer with unseen steps devised by a stymied choreographer; or as choreographers, with variety or comedy shows in which the work consisted of devising ways to keep the dancers circling around a singer; or making commercials, the television fare that gets the most careful production attention.

Established dancers have been seen from time to time doing their "acts." That is pleasant, even exciting, but it is not television dance, and the finest artists are singularly neglected. What happened to the series planned for Markova? And how many have seen the educational film made by Martha Graham?

June in the dance world is school recital time and there were echoes on television. More than one babe has connections, and once there is a costume and a dance, somebody gets them on one of the many local programs that subsist on free talent. The child usually stumbles painfully through a toe routine, every step too hard, not one movement made with the ease that is dancing. The epitome of all the recital kids in their recital dances was put on for a high rating network show, dancing with Lawrence Welk's orchestra on June 15. As a Father's Day gesture, father Dick Kessner, violinist in Welk's organization, introduced his lovely daughter, who demonstrated that the average dance teacher is no choreographer and that toe dancing brooks no amateurism.

Not all dance-school dancing is bad. Walt Disney's Mouseketeers all study several forms of dance, and as Bob, the tallest boy, informed me after a recent personal appearance broadcast in my town, their choreographer Tom Mahoney is very fond of ballet and is utilizing it more and more. The kids are excellent in their several musical comedy routines, and, sitting in the Chicago live audience during the program, I discovered that some of their viewers have learned to do from watching — the kids in the live audience in which I sat were singing along and dancing in the aisle — wonderful tribute to their attentive televiewing. Mahoney's *Basketball Ballet*, which had been repeated, is one of the best productions that Mouseketeers have done. When the Mouseketeers tackle ballet, it is not slick, polished, professional. It is like talented children who are being trained correctly, and that is exactly the natural effect the program tries to convey with all its club activities. Annette and Bob did a classical *pas de deux* on July 3rd. At first it was disturbing because it was clearly not a finished product, but on reflection it seemed all right, since it was for other children and represented to them not as unattainable professionalism, but as ballet dancing on a level of kids everywhere. The Mouseketeers' Japanese dance school bit, also repeated this month, is another example that the program is geared to normal American patterns. A Japanese dance done by the regular "club members" might have come from a Main Street recital — synthetic steps, short kimonos, etc. The Japanese boy who acts as child-ambassador shook his head at this, and gently told the kids what was wrong and showed them the real thing in a school of Japanese traditional dances. Could not the same type of educational bits be inserted for real ballet, real modern dance, real Spanish dance, etc.?

Two dance teams who were household words in the days when the *Show of Shows* was the most popular way to spend a Saturday night, appeared this month. Mata and Hari danced their satire on silent movies on Vic Damone's summer show (July 2) and showed that if TV devours a great deal of material, it does not apply to dance. A good dance can be repeated. Bob Hamilton, whose trio is one of the most imitated acts, was choreographer for *Galaxy of Stars* (June 15) and his chore (that's the chore in choreography) was to move the dancers around singers while the camera kept the singer well-centered and almost filling the entire screen (or have I said all this before?).

Acrobats and contortionists, acts fashioned to astound, moved in on television in its earliest days and Ed Sullivan still hires them. Paul Winchell has presented them weekly on his circus show. Once in a while acrobats are artists, and more rarely contortionists are. Janik and Arnaut, in the Winchell show (June 27), utilized the rare talent for twisting one's body and hinging it in unusual ways in an expressive dance. They use the vocabulary of contortion to express an idea rather than to bid for applause for each trick. The girl (and until she unmasked after this performance, I never knew whether the snake was male or female) slithers around the sturdy body of the snake charmer, coils and slinks along the stage and dances a poem of the shimmering ways of the reptile. Not one movement or gesture is out of character or stuffed in to fill out a routine. There is no awkward preparation for tricks. This is honest, polished art dance.

Several big name dancers appeared on the air this month in non-dance capacities and proved my theory that dancers are

(continued on page 83)

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A Monthly Series

RECORDS FOR DANCE

BY ROSALYN KROKOVER

With the array of contemporary Spanish dance artists—Antonio, Greco, Amaya — represented on LP discs, it was unthinkable that Vincent Escudero, the doyen of them all, should be among the missing.

Fortunately this situation has been remedied by a recent release called *Flamenco!* (Columbia CL 882). The cover of this disc, one of the most startling of this or any other year, shows the head and hands of the old master, and those bright, black old eyes look out and transfix you.

Escudero, like Argentina and Argentinita, has never had a successor in the true sense of the word. He had been absent from the United States for many years, and when he returned, several seasons ago, his name had become a legend. As with all great artists, an accretion of story had been built up about him. Spectators saw, on his return, an old man (it would be idle to pretend otherwise) who still could, when the mood seized him, exercise a breathtaking authority that held the audience spellbound. Once a great personality, always a great personality.

For Escudero followers, and for all those interested in the art of flamenco, this disc is something of a document. Escudero is one of the supreme authorities on flamenco, and here he not only supplies the notes to the disc but in addition is heard in his own inimitable — the word is used advisedly — interpretations of flamenco singing. This may come as a surprise to many, as Escudero is known mainly for his dancing.

In fact, the major portion of the disc is devoted to Escudero's singing. Of course there also are dances in which striking *zapateado* and castanet work are beautifully reproduced. Among these are the popular *Danza del Molinero,* an Escudero solo with Pablo Miquel at the piano; and *Sevilla,* in which he is joined by Carmita Garcia. Mario Escudero, the guitarist, also helps out in several numbers. An important disc, and one that will bring joy to the legion of Escudero admirers.

Turning to ethnic music of an entirely different character, there are newly available four discs of music from India. Ravi Shankar, playing the *sitar,* and accompanied by Chatur Lal, *tabla,* and Pradyot Sen, *tamboura,* offers three classical *ragas* (Angel 35468). On another Angel disc (35283), morning and evening *ragas* are played by Ustad Alo Akbar Khan, *sarod,* and Shirish Gor, *tamboura.* This disc was recorded by Angel in cooperation with the Museum of Modern Art and contains a spoken introduction by Yehudi Menuhin. It was Menuhin who had encountered these musicians in India and had become so enthusiastic that he was a prime factor in bringing them to America. Menuhin personally introduced them to New York at their concert at the Modern Museum on April 19, 1955.

The other two discs are *Music of India, Vol. I* (Westminster XWN 18258), containing three *ragas,* and *Vol. II* (XWN 18259), with two *ragas.* The musicians here are Dr. Gurang Yodh, *sitar,* and Dinesh Patel, *tabla.* Dr. Yodh is an Indian scientist resident in America, and Mr. Patel also lives here. Both are Indian-born and consider themselves amateur musicians, though they studied in India with eminent teachers.

All four discs are excellent technically, and have authoritative notes. The artists performing on the Angel discs are the leading soloists of India. They have achieved recognition at home and abroad.

The music, though necessarily strange to ears conditioned only to Western music, has an emotional strength and exotic beauty that make for highly rewarding listening.

REVIEWS

BY DORIS HERING

The Modern Jazz Dance Group
Carnegie Recital Hall
June 13, 1957

It is difficult to define exactly what modern jazz dance is. But this concert often indicated what it is *not*. It is not merely the thrust of a hip or the use of a syncopated beat. And it is not a languid undulation with a vacant expression.

These were the devices used by several of the participating choreographers. Only a few were aware that modern jazz, like any dance style, requires some sort of emotional or dramatic motivation.

The nearest to a jazz concept came from Flower Hujer. In dances like *Watermelon Song* and *Man-Killer*, she told simple men-chase-girl or girl-destroys-men stories. Although the dances were choreographically naive, they had a vampish sense of fun. Miss Hujer's own technique is far from adequate, but her partners, Bob St. Clair, Ralph Harmer, Hilbert Rapp, and Kurt Bieber, were polished.

Whether he was telling about a boy and a girl and a battered hat *(Three for Two)* or a bored king and his dancing ladies *(Divertissement)*, Louis McKenzie manifested a bright wholesomeness and an awareness of formal design. But it was a little difficult to understand what a work *(Divertissement)* accompanied by Mozart was doing on a jazz concert.

Marvin Gordon's *The Three Thieves* and *The Thoroughbreds* attempted the pert characterizations one often sees on television. The dancers crept about saying "sh-sh-sh" or pranced energetically. Throughout, coyness replaced invention.

In her *Blues and Allegro* and *Jungle Walk* Frances Johnson appeared technically strong and well controlled. But she has not yet found a choreographic point of view. Charles Hughes devised an acrobatic *Blues* for Gayle Spear, who performed it in a sleek, balletic style, rather than working from an inner rhythmic impulse. Hilbert Rapp's *Ode to a Pin-Up* was an outmoded "routine" done before a huge tasteless picture of a girl. Oreste Sergievsky's quartet, *Man of Moods*, applied conventional posturing to Lecuona music. And Ann Wilson's *Hum Drum* revealed an unsavory image of a gum-chewing woman making an erotic choice between a man and a little boy.

Theatre Under the Stars
Central Park, New York City
Beginning June 10, 1957

New York's open air Theatre Under the Stars, nestling in the heart of Central Park, began its first season with a bold gesture. It presented a program of ballet and modern dance. True, there was a concession to so-called "popular taste" in the interludes of musical comedy singing by Annette Warran and Charles Davis. But the dance held the major portion of the program.

Contrary to our expectations (ballet being traditionally the more theatrical of the two), the modern dance works contributed by José Limón and his Company were the most effective. As the dancers began the stately measures of Mr. Limón's *The Moor's Pavane*, the natural setting of sky and trees and distant glowing skyscrapers seemed to accentuate its tragic grandeur. And we found ourselves wondering whether the ability to assume new facets in new settings would not be an added test of greatness in a work of art. The company also performed Doris Humphrey's *Ritmo Jondo*, but here the outdoor magic did not work so potently.

Balanchine's *Sylvia Pas de Deux* (in an unaccountably abbreviated version) and his *Raymonda Pas de Dix* were the offerings of the ten members of the New York City Ballet led by Maria Tallchief and Andre Eglevsky. On the surface, the *Pas de Dix* with its spirited Hungarian overtones and its swirling musical climaxes, seemed ideal for the summer setting. But for some reason (perhaps it was the diffuse lighting) it lacked its usual impact, despite an impeccable performance.

The second week of the Theatre Under the Stars was also devoted to dance. The ballet contingent was held over, and the Limón Company (which had other commitments) was replaced by Carmen Amaya and Geoffrey Holder with their respective groups. We did not, unfortunately, see the program. But we did have an opportunity to see Mr. Holder's first attempt at musical comedy choreography the following week in *Rosalie*.

Let it not be said that Mr. Holder has only Trinidad in his veins. In addition to

(continued on page 84)

Dance Alliance, Inc. In Los Angeles: A Report

BY JOHN DOUGHERTY

Los Angeles dance enthusiasts have long bemoaned the fact that, despite its uncommon wealth of dance talent, the city has had no real showcase in which to present it. But the situation is changing. In December, 1956, Dance Alliance, Inc., was established. On June 22 at the Hollywood High School, 1500 Los Angelinos saw its first presentation, "Directions in Dance." Dance Alliance says of this program and others planned for the future, that they are "especially created to entertain audiences and at the same time give them a better understanding of the many diverse dance forms."

The organization of such a project offers so many complications that it is very important to credit those who have made it possible. Robert Takagi is a film editor at a major Hollywood studio. At college he studied music for dance. He is married to dancer Valentina Oumansky (her father is a well-known ballet master who now teaches in Portland, Oregon). Together they held the organizational reins for this initial presentation. The date was set only three weeks in advance, against advice from practically everyone. But dancers, if they know anything, know how to work untiringly. With Nico Charisse, Bella Lewitzsky, Dorothy Morrow, Larry Warren and his wife as members-at-large of his executive board, Mr. Takagi had the dancer-liaison he needed. Secretary Sonora and treasurer John Burnside (dancers for recreation) strengthened the business end.

The stroke of generalship that brought the audience to 1500, though, was the fortunate opportunity to engage Bill Watters & Associates to handle publicity. (Mr. Watters does the Mike Todd *Around The World in 80 Days* promotion.) He was able to place publicity of an amplitude enjoyed by few major ballet companies.

The audience brought in through these combined efforts went away already eager for Directions of Dance No. 2, scheduled for early fall. And that is a credit to every participating dancer.

Archie Savage and his group, skillful veterans of movie, TV, and club work, easily established the desired professional atmosphere in the opening number. Gloria Jones, Lauretta Bradley, Andrew Robinson and Harold Walker performed a compelling calypso which had Mr. Savage dancing through the scene like a proud papa who knows he has a string of real comers.

Carol Scothorn, accompanied by brilliant composer-accompanist Pia Gilbert, appeared in a lyrical excerpt from *Orders*, called "Of The Land," a composition she has choreographed for UCLA's excellent modern dance group, which she directs.

Larry Warren and Mark Rose repeated *Vision of Rachel*, high spot of their spring program. Paris-trained Tchouky Mattei, just arrived from study with Graham in NYC, danced Rachel. To the credit of all three, in spite of restrictions of time and language, the dance communication was excellent.

While it was very good to see Roy Fitzell in two Spanish dances, impeccably and strongly executed, this reviewer was sorry that he did not also have an opportunity to appear in a classical ballet number. But it is always good to see this brilliant dancer in whatever he does.

Part II of the program offered Laszlo

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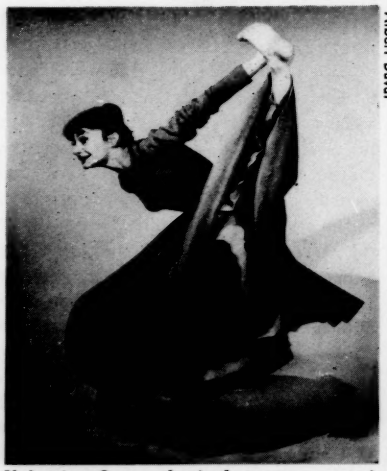

Albert Duval

Valentina Oumansky in her own composition "In The Hills," to music of Hohvaness, as presented on the first program of Dance Alliance, Inc.

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A welcome to The Royal Ballet; Part II of Real, Real Calypso; a report of the latest regional ballet festival, this one in Arkansas; features and exclusives galore — all of it fresh and exciting in DANCE Magazine style.

on the cover . . . Michael, 9, and Peter, 11, are sons of Peter O'Crotty, owner of Rancho Despoblado in Arizona. The boys are in their 2nd year of ballet and modern dance study with Tucson teacher Lil Liandre. (See "Boys Will Still Be Boys" on p. 74.) Says their mother, "Giving a boot to the canard that dancing is not for young, wild Westerners, the O'Crotty's are accomplished horsemen, crack pistol shots, and the managers of their own small turkey farm." PHOTO BY SANDY O'CROTTY.

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Jerome Robbins choreographs and directs a "tough" musical that has dancers in acting-dancing roles

BY DAVID BOROFF

PHOTOS BY MARTHA SWOPE

At a rehearsal for his male dancers, Jerome Robbins, in T-shirt and basketball trunks, looks like an earnest young basketball coach introducing his charges to the esoterica of zone defense. The illusion is heightened by the dancers, many of whom wear shorts and knee-guards.

In private colloquy, engaged in describing what he is up to in *The West Side Story*, Mr. Robbins is someone else again. Intense, articulate, he reaches for precise expression. Of medium height, lean, and darkly good-looking, he has the grave, courtly quality one often finds in ballet dancers. However, his manner is direct and his speech untheatrical.

Jerome Robbins is, of course, one of the world's outstanding choreographers today. Associate Artistic Director of the New York City Ballet, he has created numerous ballets for that company, as well as for Ballet Theatre. He has also been responsible for memorable choreography in such Broadway shows as *High Button Shoes*, *The King and I*, *On The Town*, and *Billion Dollar Baby*. And his rare excursions into television and films are always exciting. Nor is *The West Side Story* Mr. Robbins' first stint as director-choreographer. He is currently represented on Broadway by *Bells Are Ringing*, and he distinguished himself a few years ago with *Peter Pan*. However, in a sense, he is more intimately involved in this musical than in previous Broadway chores, for the production grew out of the germ of an idea he had about seven years ago. He subsequently enlisted the aid of Arthur Laurents to write the book, Leonard Bernstein to do the music, and Shephen Sondheim to write the lyrics.

As most diligent students of theatre know by now, *The West Side Story* is a musical transmutation of Shakespeare's *Romeo and Juliet* into 20th-Century terms, using as its setting New York's West Side instead of Italy's Verona. For the strife between Capulets and Montagues, there is the clash between Puerto Ricans and mainland whites on an asphalt battleground. The show is scheduled to open on Broadway in September.

What was the genesis of this striking idea?

"Gangway, gangway!" Jerome Robbins indicates a bit of "business" for members of the Jet gang during a rehearsal of "The West Side Story," musical due to arrive on Broadway this September.

"I was asked to read the part of Romeo by an actor friend," Mr. Robbins explained. "I was struck by the intensity of adolescent feeling in the play. I began to think of how to transpose this violence of emotion to the world today. I began to explore possibilities of making it come alive. I looked for analogous situations today. Then the show began to take form." (For example, the balcony scene has been transferred to a fire escape.)

Mr. Robbins was balky about defining the genre of the production. "It's not an opera," he insisted, "and it's not a conventional musical. You might call it a musical love story."

Mr. Robbins' reputation for restless, dynamic creativity is well-earned. Not satisfied with theatrical clichés in doing *The West Side Story*, he went out to see for himself. He made a number of trips to the West Side and to other Manhattan areas where street gangs flourish. He tried to get at the social reality "by osmosis and infiltration." He visited community centers ("they're doing their best") and teenage dances. He journeyed to Brooklyn Heights, an old area of encrusted gentility now going through tumultuous social change.

Hadn't he known this facet of New York before?

"Yes, but I hadn't really *seen* it," the director said. "It depends upon what the eye picks up." He spoke with a sense of surprise. "It's funny how insulated we are. My office is on Lexington Avenue and 74th Street, and just twenty blocks away life is entirely different. The streets are darker, the signs are in Spanish, and the people lead their lives on the sidewalks.

"Those kids live like pressure cookers," he brooded. "There's a constant tension, a feeling of the kids having steam that they don't know how to let off."

As an observer, Mr. Robbins was frequently at the thin edge of violence. "I was at an Italian fiesta in downtown Manhattan," he recalled, "and there was the beginning of a 'rumble' there. At a teenage dance in Brooklyn Heights, there were two gangs present. I could make out the leaders and the lieutenants and even

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Opposite: Nannette Rosen and David Winters and other members of the Jet and Shark gangs prepare a wild Lindy for the school gymnasium dance scene, where the musical's approximation of Romeo and Juliet (Larry Kent and Carol Lawrence) meet for the first time.

Above: All in the same gym dance scene; upper left, Chita Rivera, as the heroine's best girl friend, and Kenneth Leroy, as her brother; lower left, Lee Becker and Eddie Rawl; upper right, Linn Ross and Jay Normal; and lower right, Peter Gennaro, assistant to the choreographer.

the junior members. There was a near skirmish that might have turned into a fight. I saw the conference among the leaders and how the fight was headed off."

He sketched a portrait of their lives. "I think they have a sense of having been born into one of the worst worlds possible — fall-out, hydrogen bombs. You get the feeling that they think they have to live their lives now — without delay."

He cited a recent stabbing at Orchard Beach arising from a gang dispute about "possession" of a beach. "Why does a gang have to own Bay 13?" Mr. Robbins demanded. "Just the fact that at home they have to band together to 'own' a piece of a terrible block."

"Yet they have a fantastic sense of security when they are together," he went on. "That's the function of a gang. They don't talk to you like a younger person talking to an adult. They talk with assurance. 'This is our world, you keep out of it. We have our answers; we don't need yours.' For them, right is right; there are no gray tones. Everything is passionate."

He quoted a line a gang boy says in the play: "You was none of us our age. The sooner you understand that, the sooner you'll dig us." But underneath, Mr. Robbins pointed out, each boy is individually lost. "They want love, but only the gang is their family."

This world hardly seems related to William Shakespeare. But Mr. Robbins was explicit about the link to *Romeo and Juliet*. First, the story deals with star-crossed lovers who come from rival groups. Moreover, the characters have a vitality and an impetuosity which makes them kin to the Mercutios and Tybalts of

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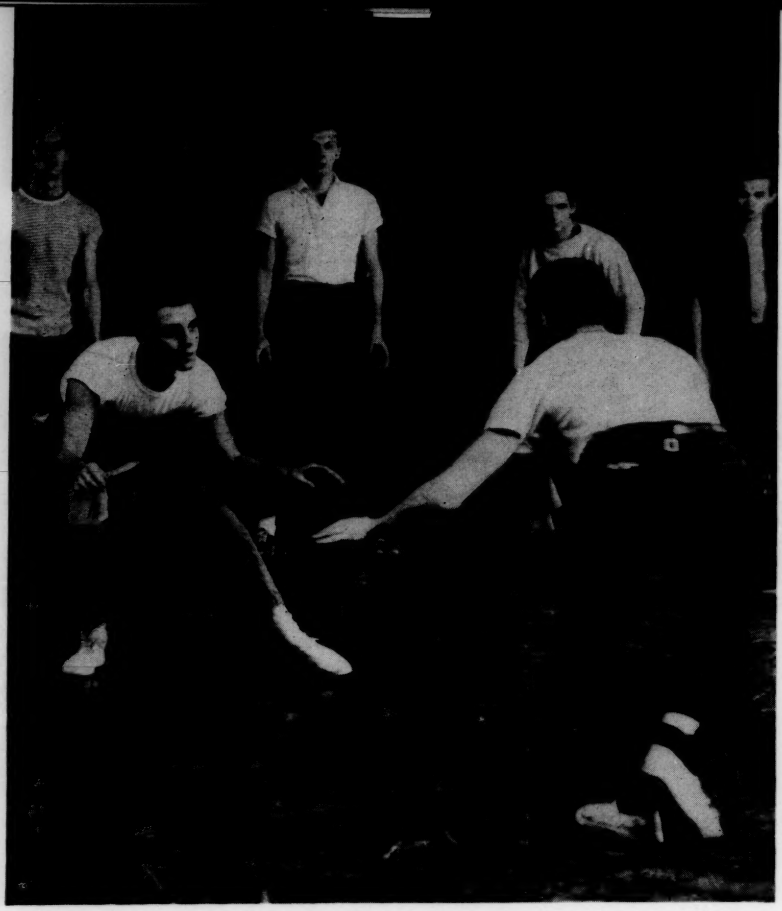

Above: Jerome Robbins gives instructions about the knife fight scene which ends the first act; at right, Mickey Colin, foreground left, and Kenneth Leroy, back to the camera, "go at each other" in the rehearsal of the knife scene in which the leader of the Jets is killed.

Below: Time out from rehearsal while Robbins consults with costume designer Irene Sharaff, center, in hat, and other colleagues. L. to r.: composer Leonard Bernstein, author Arthur Laurents, Robbins, Sharaff, lyricist Steve Sondheim, Bobby Griffith (one of the producers), and Sylvia Drulie, producer's assistant.

Shakespeare's play. And against this background of violence and fierce energy, there is a poignant love story ("your first love is your greatest").

"What we are trying to do," Mr. Robbins explained, "is to make the poetry come alive in 20th Century terms, through the cadence of Arthur Laurents' lines and Leonard Bernstein's music."

What does *The West Side Story* say?

Mr. Robbins looked solemn. "The story has a hopeful as well as a tragic side." (The tragic denouement at the time of our talk was in a state of flux. Mr. Robbins was not quite sure how many of the five leading characters would die at the end.) But he was quite firm about its up-beat motif. "It says that the price of prejudice is too high to pay," he said. "Love and peace cannot exist in a world in which there are such hostile forces as now exist. But the show is not preachy or didactic. The theme is arrived at emotionally."

The talk turned to dance, What dance use, I wanted to know, did Mr. Robbins make of his observations on the West Side and in Brooklyn? Did he translate movements he observed into choreographic patterns?

"I've used impressions rather than movements," he explained. "It's a heightening or distillation of what I've seen. I try to make the people as real as possible, although the show itself is not realistic or documentary or anything like that. I'm trying to pull from my performers the sense that each is an individual. I approach dance in this show through character and situation. The dance must be *tougher* than anything I've done."

How do you project toughness, I asked.

"That's an unfair question," Mr. Robbins said a trifle testily. "People at their most creative never know what they're really doing. It comes from deep inside."

The West Side Story is an interesting example of how a choreographer turned director discharges his multiple responsibilities. Mr. Robbins comes by his artistic split personality honestly. In addition to his achievements as dancer and choreographer, he has studied acting with such rigorous masters as the Group Theater, Stella Adler, and the Actors Studio. Although he winced at the term, his acting ideas are Method-oriented.

Nevertheless, as director, Jerome Robbins is staunchly dance-minded. "Most people in this show," he pointed out, "are dancers. We've thought of the show in balletic terms." There were, at the last hasty count, five large production numbers. And the dance activity is so multiplex that Peter Gennaro is assisting Robbins with its direction and handling. The lead performers are Larry Kert, Carol Lawrence, and Chita Rivers, all dancers. The show has a dancing company of sixteen boys and eight girls. (The preponderance of boys is explained by the emphasis on the gangs.) And each of the dancers has a stage name and is a character in the play. There is no anonymous chorus. In fact, the only other characters in the play are four singers.

Dancers rehearse a number called "Cool." Tony Mordente, Hank Brunjes in foreground.

What difference does a director-choreographer find in working with acting and with dancing?

"The relationship is different. A director wants an actor to be creative. He wants the movements and the dramatic expression to issue from the actor. But the dancer must do just what the choreographer wants. Nevertheless, the objective is to make it appear as if the step came out of the dancer's own emotion. I want my dancers, just as in acting, to find an emotional justification for an extension or whatever movement they're doing. I want them to understand who they are and what they are."

When he is choreographing, Mr. Robbins encourages a creative interplay between himself and the dancers. There is, as he explains it, a kind of artistic symbiosis at work. As director, he interprets the play to his dancers and enables them to find the emotional basis for the movements they are doing. His dancers, in turn, help shape his ideas. "I am influenced by the dancers. I see how they move, and this stimulates my own creative thinking."

Despite the gravity of its subject matter, *The West Side Story* has opened up new areas of humor for its dancers. In the play the male dancers are split up into two gangs — the Sharks and the Jets. "In a kidding way," Mr. Robbins explained, "they've actually divided themselves into two gangs. One day every member of the Sharks came to rehearsal with a strip of wool around his wrist, as a gang insignia."

Was there any final word Mr. Robbins wanted to say about *The West Side Story?*

It wouldn't do, he indicated, to overstress the classic lineaments of the story. "*Romeo and Juliet* is merely a springboard," he explained. "Basically, this is to be a tough contemporary story and a jazz piece. It's as contemporary today as *Fancy Free* was when it appeared."

THE END

THE SPECIAL WORLD OF BALLETOMANIA

A balletomane tells the inside story

BY MARGARET EICHELSDOERFER

One evening last winter during a ballet intermission at City Center a young man was asked "Are you a balletomane?" "Well," he answered, "I like ballet, if that's what you mean." That wasn't what the questioner meant at all, and the poor chap was dismissed by the little band of balletomanes in the lobby as the dance world's equivalent of a square.

Just what is a balletomane? Well, he or she is a person who not only loves ballet, sees ballet and reads about ballet, but would trade places financially as well as professionally with the most unpromising member of the *corps de ballet.*

What makes a balletomane? Actually the same motivations that make a rabid baseball fan or an operaphile, but applied to a different art form. Some people "get the message" and others don't. The balletomane-to-be can be struck by a thunderbolt after seeing a single performance of *Giselle,* or it may take seasons of steady ballet-going to win him over. Suddenly one day he finds himself complaining to the local librarian because there aren't enough ballet books in the collection or being sharp with the magazine vendor because a dance publication is late on the stands — and then he knows that he cannot do without ballet.

Perhaps one of the best personal descriptions of how the balletomane is born comes from Cyril Beaumont, that beloved London ballet bookseller and *balletomane extraordinaire.* In his book *The Diaghilev Ballet in London* he says: "In April 1911, Pavlova and Mordkin returned to London at the Palace Theatre. The lady who afterwards became my wife suggested that we should go see those dancers . . . I was reluctant and observed that, if entertainment were the object, a play was infinitely to be preferred. But the lady was insistent . . . And so, still protesting, I surrendered, and saw my first Russian dancer.

"I shall not attempt to describe what I witnessed," he continues, "I can only say what I felt. Until then I had no conception that dancing could rise to such heights . . . With each new dance you were swept from gaiety to spiritual ecstasy, from sadness to a wild savage delirium that made you long to leap on the stage and join in the dancing . . . For hours afterwards the images of Pavlova and Mordkin dominated my thoughts." And so a balletomane was made!

What do balletomanes do with themselves between ballet seasons? They work as school teachers and engineers, hair dressers and copywriters, lawyers and sales clerks. They collect ballet books from the four corners of the earth, they snatch up every new recording of ballet music, and most of all they talk ballet.

Are they as fanatical as the young men who unhitched the horses from Fanny Elssler's carriage and pulled it through the streets of Philadelphia over a hundred years ago? Yes, except they express their intense interest in ballet in a different way today. After all, ballerinas don't ride around in carriages anymore.

For instance, how about the man who fell into the orchestra pit of the Metropolitan Opera House trying to retrieve a flower tossed to the audience by Danilova during the recent Ballet Russe de Monte Carlo season; or the American girl on vacation who made a special trip from London to Tintagel, now nothing more than a pile of rocks on the Cornish coast, to see the source of one of her favorite ballets, Frederick Ashton's *Picnic at Tintagel?* Certainly true balletomanes!

Then there were the three New Yorkers who traveled to Baltimore several years ago just to see Maria Tallchief dance the first ballerina role in *Ballet Imperial.* After the performance they stalked the streets for two hours until they found a shop open where they could buy her flowers to show their appreciation. And the pair of Boston balletomanes who, on their way to Mexico, left Boston in the small hours of the morning and drove hard all day to reach Lynchburg, Virginia in time for a Ballet Theatre performance that night.

These examples are not unusual in the world of balletomania. Balletomanes will travel as far as their money will take them to see a favorite company perform

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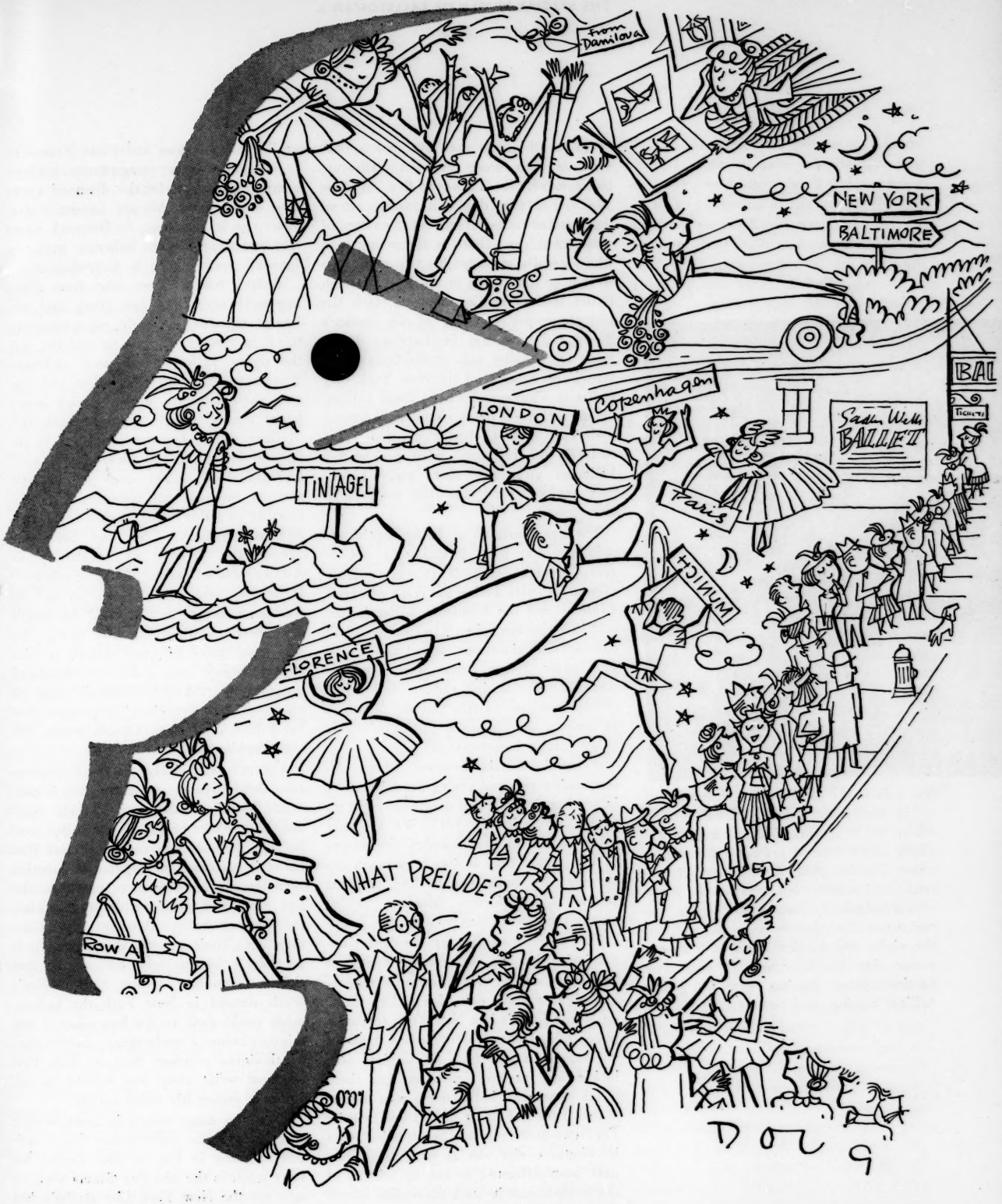

from Danilova
NEW YORK
BALTIMORE
BAL
Copenhagen
LONDON
Sadler Wells BALLET
TINTAGEL
Paris
MUNICH
FLORENCE
WHAT PRELUDE?
Row A
DOUG

Not only is the author a balletomane, but so is her sister Jeanne Eichelsdoerfer, whose ballet screen, above, is a good example of the type of project balletomanes enjoy. The left panel is of early and current Russian ballet influences in the Western Hemisphere, the center section encompasses the American scene, and, on the right, are foreign dancers. The opposite side of the screen is now only partially filled, leaving room for future culling, cutting, and pasting.

or to see a group that does not appear often in their home cities. A California balletomane, for instance, flew to New York for a four day visit just to attend the premiere of Balanchine's version of *Nutcracker;* and there is the young man who carefully arranged his trip to Europe so that he could take in the Royal Danish Ballet festival in Copenhagen, catch the last three performances of the Sadler's Wells Ballet season in London, fly to Paris for a ballet gala at the Opera, and attend the opening of the New York City Ballet in Florence. Perhaps these balletomanes will never drink champagne from a ballerina's *pointe* slipper as their "ancestors" did, but then, what present-day ballerina gives her shoes away before they are so frayed that they would leak like sieves?

The exact origins of balletomania are unknown, but it is probably as old as professional ballet itself. It was certainly present in Paris during the reign of Marie Taglioni and the Romantic ballet in the mid-19th Century, when a balletomane had one of Taglioni's shoes cooked and served at a party. Edgar Degas was a balletomane of more lasting stature, and prints of his sketches, pastels and oil paintings of dancers are treasured collectors' items today among balletomanes.

It was in Russia, however, where balletomania developed among the aristocracy into a frenzied cult that continued right up to the revolution in 1917. We are told by recorders of the manners and mores of the period that it was a common occurrence for ballerinas to find precious jewels and priceless bibelots hidden among the flowers sent by admirers.

This practice of showing the dancer appreciation for her performance continues to a lesser degree today. During the opening night curtain calls for Ballet Russe de Monte Carlo's last New York season, a huge azalea tree was delivered to Danilova on stage — a gift from an admirer and, incidentally, another ballerina. And there is the thoughtful balletomane who sees to it that Tallchief has a box of her favorite Fig Newtons to munch in her dressing room in whatever city she is dancing. (They have been delivered to her by friends of the balletomane in such diversified places as Portland, Oregon and Paris, France.)

Perhaps a more magnificent modern comparison would be the diamond necklace bestowed on Margot Lander a few years ago by the King of Denmark when that wonderful Danish ballerina gave her farewell performance in Copenhagen.

Today's balletomanes come from every income bracket and age group and are bound together by their consuming interest in the art. The young and the old, the upper gallery sitters and orchestra viewers mingle with each other and discuss their favorite subject during every ballet season. Rarely do more than two of them agree, but every opinion is respected so long as the person has a good knowledge of ballet and a fantastic memory for past performances. Pity the bewildered fellow who, overhearing a balletomane remark, "No one has ever danced the *Prélude* as beautifully as Riabouchinska," asked "What *Prélude?*" If he had said: "Ridiculous, so and so was much better in the role," he would have been accepted into the group. Instead six pairs of eyes stared at him aghast before six pairs of shoulders turned away. *(Ed.: The "Prelude" referred to is in "Les Sylphides," choreographed by Michel Fokine, to Chopin music, for the Diaghilev Ballet in 1909.)*

Abrupt? Certainly, for balletomanes take themselves so seriously when it concerns "their" art they can scarcely tolerate the remarks of the casual ballet-goer. In fact, they secretly resent the fact that ballet is becoming so popular in America even though it means more money at the box office and consequently more money for the new ballets they are always demanding. Their reason is simple. It is getting increasingly difficult to buy tickets. The first season that Sadler's Wells danced in New York the balletomane could dash to the box office a few minutes before a performance and be sure of obtaining a ticket. Now he finds that he must write away five months in advance to secure his ticket supply.

Even the home talent is more sought after today. One balletomane found herself standing in line at City Center for forty minutes the first day tickets went on sale for the New York City Ballet's last

season. When she finally reached the ticket window she grumped unhappily to the attendant: "I've been attending the New York City Ballet performances here since 1948 (the year the company was founded) and this is the first time I've had to wait in line and then couldn't even get my usual seats."

Balletomanes, by the way, consider their favorite seats in City Center or the Metropolitan their own special property. Two elderly balletomanes turn up in row A mezzanine (seats 2 & 4) for every first night at City Center. They are a legend among New York balletomanes, and heaven knows what dire things might happen on stage if these two little ladies missed a ballet premiere.

Nor is the balletomane confined to these shores. On the contrary, the most voracious and outspoken balletomanes are probably the Londoners. Several years ago when both Margot Fonteyn and Moira Shearer were scheduled to dance in a premiere of the same ballet at Covent Garden, rival balletomane clubs bought out opposite sections of the gallery. At the end of the performance each group unfurled a banner with the name of its "pet" ballerina lettered on it and vied with each other in vocal demonstrations.

Last year when the Bolshoi Ballet appeared in the same city, balletomanes began lining up at the box office three days before tickets went on sale. One Londoner wrote to a friend in New York that she was not considered much of a ballet enthusiast by the other people in this ticket queue because she joined them for only the last 24 hours of the vigil.

And the supposedly sophisticated Parisians are still balletomanes today, although they are often more interested in the dancer than the dance. This is the only city known to the writer where paid ballet claques still are used by individual dancers. For the visitor, it is difficult to tell where the claque begins and the balletomane leaves off.

The real balletomane today knows his ballet far better than his antecedents did. He also sees more ballets and more ballet companies perform than most professional dancers are able to see in their performing lifetime. There are at least a dozen members of the New York Ballet Club, an organization devoted to ballet worship, who have seen every major ballet company this side of the Iron Curtain perform in their home theatres—and enough minor touring companies to people a Cecil B. de Mille movie.

Many of them take ballet classes regularly, although it is far too late for any of them to become dancers or even carry a scimitar in *Scheherazade*. A few of this group are frustrated dancers who discovered ballet too late to become professionals themselves. One such balletomane says she can almost see herself on the stage during a ballet performance in place of the dancer who is actually up there. A wag once said of her: "She's waiting for the night when a harried stage manager trots on stage and asks the audience frantically 'Is there a ballerina in the house?' " These are exceptions, for most balletomanes take class to learn more about technique and because they enjoy it.

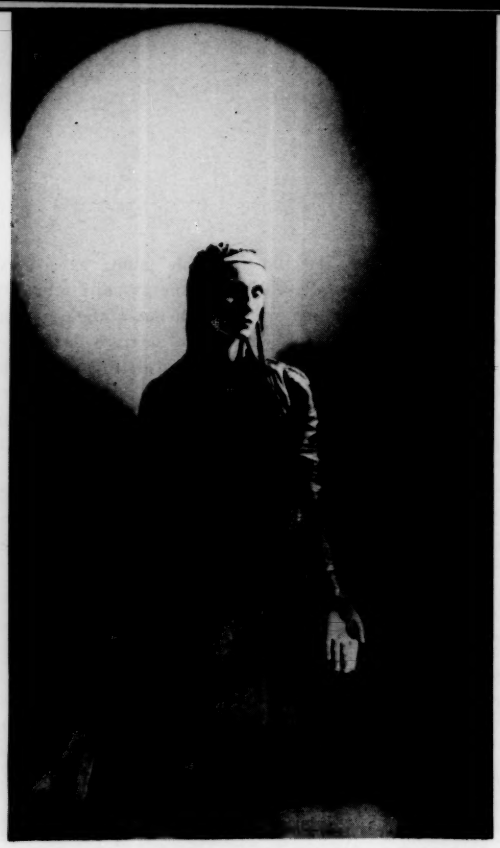
A special class for balletomanes is given once a week by New York teacher Orest Sergievsky, with music for the class furnished by pianist Allen Tanner, who used to play for the Diaghilev Ballet. Most of the class members have turned-in feet and bent knees, but they become lost in reverie when they *plié* to the strains of *Firebird* or *grand jeté* to the thumping third act *pas de deux* music from *Swan Lake*. They will try anything and are not afraid of risking a broken bone or two attempting a *cabriole*. Their legs may be untrained, but their eyes aren't. They can single out a dancer on stage who has missed a few classes as readily as that dancer's professional rival can.

Professional dancers, by the way, are rarely balletomanes, although their main topic of conversation is ballet. When they do attend a performance by a rival ballet company they are so busy comparing techniques they sometimes miss the essence of the ballet itself and usually always the style of the company. This utter concentration on technique is often blamed on the balletomane, but it's not so. To illustrate this point: at a party recently a balletomane casually remarked that she would like to see a whole evening of ballet consisting of one *pas de deux* — this to be danced, one after the other, by different ballerinas and partners representing a cross section of training, approaches and styles. A ballet dancer (a soloist) countered that she would find it interesting "only for the technique." She wanted to see if such and such a ballerina could do *a la seconde* turns or *pas de chats* as well as another one — and so on.

Despite this disparity of ideals, balletomanes love to meet dancers. This is usually possible, for the ballet world is a small one, and dancers the world over are warm and friendly to those really interested.

Many balletomanes go backstage after a performance to talk with the performers. Of course, ballerinas still have their fierce partisans among balletomanes, but the "adulation" aspects are now confined to the auditorium. Missing today, too, are the screaming fans who used to congregate at the stage door to see a ballerina, laden with flowers and escorts, step into her limousine. But then, American dancers have never surrounded themselves with the glamour and panoply that come so naturally to the Europeans. It is a thing of the past along with temperamental Russians, "baby ballerinas," and the audiences clad in white tie and ermine.

There is no way of telling how many balletomanes there are in this country, for they are scattered from coast to coast (touring companies through the years have seen to this). The most fervent ones are situated, naturally, in the larger cities which get heavy doses of ballet throughout the year. The thing they have in common, however, is that despite their faults and fancies they are still the most valuable members of the paying audience. For it is they who support ballet during its lean years; who attend performances night after night and year after year no matter what is in the program; who will pay near-Broadway prices to see neophyte ballet groups perform; who with their profound interest in ALL ballet make it possible for new groups to form and old companies to continue. *THE END*



INTRODUCING DORE HOYER

Our German Correspondent evaluates his country's leading modern dancer on the eve of her U. S. debut at Connecticut College.

BY HORST KOEGLER

PHOTOS BY S. ENKELMANN

Most of the pioneers of German modern dance seem to have outlived their once-so-admired creative energy. Wigman and Palucca have abandoned the recital stage for their respective studios in West Berlin and Dresden. Kurt Jooss, after disbanding his company and functioning as ballet master at the Düsseldorf Opera House, has returned to Essen to direct the curriculum at the Folkwang School. Yvonne Georgi, formerly Harald Kreutzberg's partner, has forsaken the style of her youth, and in her choreography for the Hanover Opera House she now strives to compromise with neo-classicism.

Kreutzberg is still performing. (His hundredth performance before the German public was recently a highly sentimental occasion.) Lisa Czobel and Alexander von Swaine tour extensively abroad. Their most recent attempt at conquest was tradition-bound London.

There are also a few youngsters who now and then remind the German public of their existence. Among these are Roger George of recent Bayreuth reputation and Jutta Ludewig from Mainz. Both are solo dancers in the ballet groups of their provincial opera houses. This provides them with the funds to spend on their recitals.

These are the names which inevitably turn up every time an American visitor asks about modern dance in Germany. (With neo-classicism as the shibboleth of today's generation of German dance enthusiasts, one can always assume that the person broaching such a touchy subject as modern dance is not of German origin.) I admit it is not a very big list, and it would seem quite inadequate were it not for Dore Hoyer. Although her name means comparatively little outside of Germany, she deserves to be included among artists of international calibre.

If one considers that the New German Dance came into its own only after the First World War, Dore Hoyer represents its second generation. She was first heard of in the Thirties, when she danced as a soloist with the ballet group of one of those numerous small German theatres, the repertories of which consist of drama, opera, operetta, and an occasional ballet. She was appointed ballet mistress at another of these theatres. But she so hated her routine tasks of choreographing *White Horse Inn* one day, *Carmen* the next, and *The Gypsy Princess* after that, that she left the theatre to concentrate on a solo program.

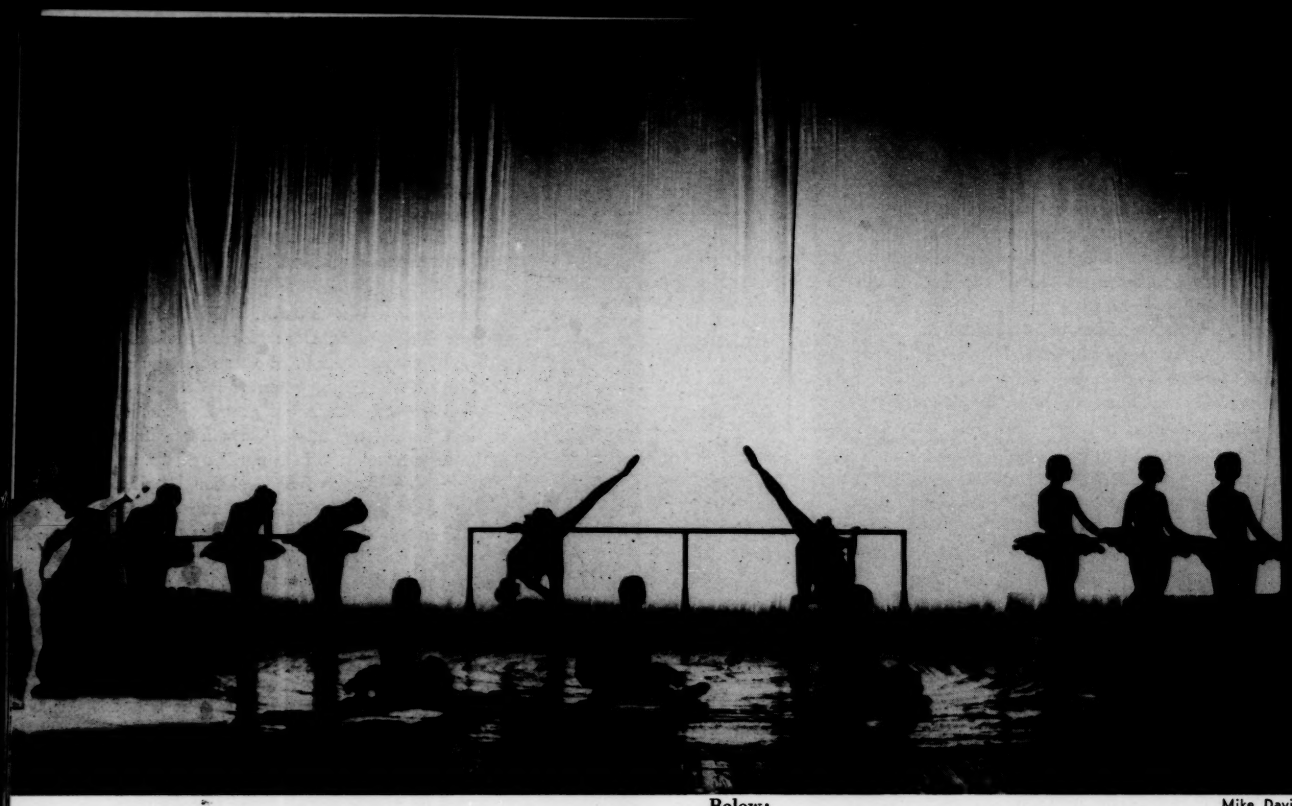
She made her debut before the Dresden public and was immediately acknowledged as a performer of undeniable individuality. Mary Wigman invited Dore Hoyer to join her group, which she did. She remained until it was disbanded in the late Thirties. The remainder of the Nazi years saw her struggling like any other German dancer; keeping this position and that; trying not to bargain her integrity for rationing coupons, and helplessly witnessing the destruction of every artistic ideal.

The year 1945 brought a new era, the renaissance of the artistic tendencies that had been suppressed by the Nazis — at least this was what all who had suffered during Hitler's reign hoped for. Modern dancers were bursting with energy and plans. Before long, Dore Hoyer found herself at the head of the former Wigman School in Dresden, now a city in the Soviet Zone. She assembled a group of dancers and toured extensively with them throughout Germany. There followed the unavoidable clash with the authorities now advocating a cultural policy of "socialistic realism."

She soon established new headquarters in Hamburg, where she has been living ever since. From 1949 through 1951 she acted as ballet mistress of the Hamburgische Staatsoper. In 1951 she was the first dancer to receive the Berlin Critics Award. She now leads the by-no-means-easy life of a free-lancing dancer, occasionally contributing the choreography for an unconventional work like Handel's *Jephta*, Stravinsky's *A Soldier's Tale*, and

(continued on page 52)

Opposite page: Upper left, Miss Hoyer in "Dance of the Miraculous Mourning"; upper right, in "South American Journey"; left, in Ravel's "Bolero"; and at right, as Ophelia.



Below: Mike Davis

BOUNCING BASQUES: As though suspended on wires, members of the Ballets Basque de Biarritz appear in mid-air in this unusual photo of "The Masquerade of Soule," village celebration which commemorates an invitation in 1789 to send someone to the Parisian Court. The province was too poor to accept, but the dance tells of the possibilities considered. L. to r.: the Page, the Knight on Horse, the Hungarian, the Camp Follower, and the Guardian of the Pigs, who leads the proceedings. The company recently completed a 4-month tour of the U. S. after 66 performances in 66 cities. Bertram Litt

IN THE NEWS

Opposite:

DENMARK REVISITED: Harald Landers' "Etudes" (left), his wife Toni Lander, and Flemming Flindt were special favorites when the latter returned home as leading dancers of Dolin's London Festival Ballet in that company's appearances in Copenhagen this spring. Harald Lander, who was ousted from his post as Ballet Master of the Royal Danish Ballet in 1950, received a very warm-hearted ovation. He has been invited to stage "Etudes," created for the Paris Opera Ballet since his departure, for the Danish Royal Ballet. The ballet is currently a lively success in the mid-summer London season of the Dolin Co.

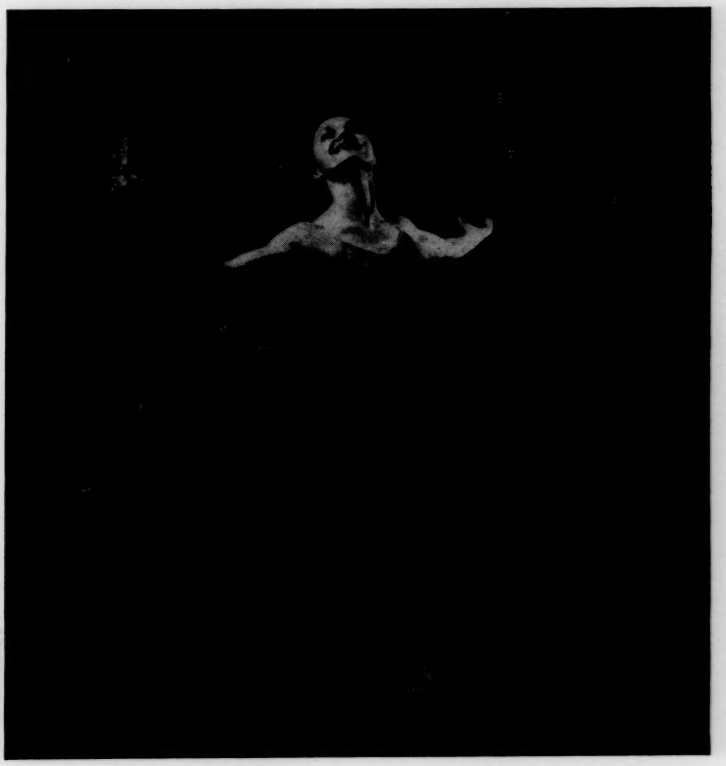
Dennis Wood

Above Right:

GOVERNOR AT THE BALL: Michigan's Governor G. Mennen Williams and wife (center) enjoy themselves at the Folk Ball held recently in Detroit. Gov. Williams (known as "Soapy" because he is a member of the Mennen Co. and Williams Soap Co. families) and his wife were guests of honor, led the grand march, and danced with partners from the Polish, Dutch, Estonian and other colorfully dressed folk dance groups which performed.

Below:

OUTSTANDING: Mary Anthony, whose Dance Theatre has been called by Ted Shawn "the outstanding example of contemporary American dance," appears this summer at Jacob's Pillow, Silvermine Dance Festival, the American Dance Festival at Connecticut College, and on CBS-TV's "Look Up And Live." Miss Anthony is preparing a dance drama based on Tennessee Williams "The Purification," to debut at the White Barn Theatre, Westport, Conn., Aug. 4.



Bernie Schoenfield

This is the second in a series of photographic essays by famed photographer Eliot Elisofon. Taken during the course of his photographic expeditions for LIFE Magazine, they help prove once again the innateness of dance as a means of communication and expression in mankind's heritage. The author of the accompanying notes, Dr. Laura Thompson, is a prominent anthropologist. Among her more than 50 publications, Dr. Thompson has many about the South Pacific area, of which she is a leading authority. Formerly a professor at the City College of New York, Dr. Thompson will be a Visiting Professor at the University of North Carolina next year. She is at present in San Francisco, working on the application of anthropology to problems of industry. Taking her academic accomplishments for granted, she is especially proud of having gone through her initiation into the Royal Hula School in Hawaii, where she was born, and of her studies in hula drumming. *L. J.*

DANCE AROUND THE WORLD

THE SOUTH PACIFIC ISLANDS

The remote Pacific islands, with their thousands of native communities, give us a superb opportunity to study the dance as an integral part of daily life. Here important events in the life of the individual — birth, puberty, marriage, death — are all marked by colorful ceremony. And the same is true of significant occasions in community life — the ripening of crops, communal fishing expeditions, completion of a house, welcoming a stranger or extending hospitality, and, formerly, the launching of a large seagoing canoe or a raiding expedition. Thus individual behavior is closely regulated by rituals which punctuate the daily round of activities. And dancing, along with feasting, chanting, and the exchange of goods, forms an essential part of every important native ceremony. What we think of as social dancing is not a part of the tradition of these communities, for even simpler dances, like those welcoming a stranger, have deeper meanings which link them to an inner core of beliefs and attitudes. Work and recreation, needs, aspirations and beliefs have been woven into a rhythmic interplay of rites which transform what might become a monotonous, uneventful existence into a cycle of dramatic and deeply satisfying experiences.

In most parts of the Pacific everyone dances, young and old, and frequently the best dancers are well along in years. There is no such thing as a person without rhythm, for mothers take their babies everywhere with them and bounce them on their knees to the beat of the steps. Boys and girls grow up dancing, but not together, for the sex division of activities which characterizes daily life is carried over into the dance, men and women usually dancing in separate groups. When new dances are taught or old ones rehearsed for a special occasion, such as the visit of a chief, the steps are repeated over and over by all the dancers in unison until everyone, even the slowest, has learned them perfectly.

These dances may be interpreted at many levels — sociological, economic, religious, psychological — no one explanation will suffice to describe their manifold functions. But after observing the dance in a number of islands, it seems to me that its deepest and most interesting meanings are in its close connection with the systems of belief, order and sanction which underlie the institutions of each community and tend to regulate behavior.

Even when they have spent some time in this region, it is difficult for outsiders to realize how precisely regulated community life has had to be in these areas for each isolated, sea-bound group to survive and develop. Although the Pacific Basin was the last large area of the world to be populated by man, and most of it had to be discovered and settled by native outrigger canoe, evidence indicates that man has been here a long time. It is believed that the migrants stemmed originally from Southeast Asia or Indonesia.

Each tiny settlement, largely dependent on its own limited resources, had to build a workable lifeway in a new island home; each group of settlers had to adapt and evolve cultural patterns, brought from previous homes, to take advantage of the local environment with its peculiarities of topography, soil, reef formation and weather. Land had to be divided between kinship groups or families, houses had to be built, and all the tools and utensils needed for daily living had to be fashioned by hand from local materials — mostly wood, stone or shell. These people did not use metals. Before their discovery by

(continued on page 66)

PHOTOS BY ELIOT ELISOFON

NOTES BY DR. LAURA THOMPSON

Although missionaries have been at work to suppress dance ritual and customs in the South Pacific, Yap Islanders (Caroline Islands, Micronesia) have clung to their ancient way of life. The young Yapese women below, wearing red habiscus garlands, dance with fierce intensity, swirling their heavy grass skirts around their stamping feet. The hollow bamboo canes are clashed together to accent an accompanying chant which tells of past glories of Yap chiefs who ruled the seas.

MICRONESIA:

The vast South Pacific area is divided geographically and culturally into three areas. Micronesia (meaning small islands) is in the northwest, and includes the Mariana, Caroline, Marshall and Gilbert Islands. Almost the entire region was in Japanese control until the end of World War II, and is now a U. S. Trust Territory, with headquarters in Guam. Micronesia has about 120,000 natives on its thousands of windswept coral isles. They are predominantly fishermen and farmers. Resources are very limited, good land precious. To deprive a native of his land, or a village of its island, as when Bikini was destroyed during the bombing tests, has very serious consequences, not only economically but psychologically. These islands were obviously settled and developed by skilled sailors. Island-to-island trading is still very active today.

Above: Missionaries have influence upon the people of Ponape, (an island in central Micronesia) as evidenced by the women in chemises and the men's shorts worn under grass skirts. The photo shows a combination of four types of rhythmic movement — women in the bottom row hit the plank with their hands, in the second row they use sticks, in the third row the men make movements in unison, and in the fourth they use paddles for accompaniment to the chant.

Left: Ponape's canoe dance persists as spectacular tribute to forefathers of the participants who discovered and settled these islands. Here, a group of robust men, anointed with cocoanut oil, gesture and chant, hitting their paddles on a bamboo pole, on the giant raft of bound-together outriggers.

POLYNESIA:

Extending in the form of a triangle, from Hawaii on the north, to New Zealand on the south, and Easter Islands on the east, is Polynesia (meaning many islands). It is composed of isolated groups of high (volcanic) and/or low (coral) oceanic islands surrounded by deep sea. Polynesians (now numbering over 360,000) are considered to be one of the most beautiful people in the world — tall, well-formed and graceful, with long black wavy hair, brown skin and brown eyes. They were formerly (and many are still) fishermen and farmers, subsisting mainly on taro, yams and breadfruit supplemented by sea food and pork. To the Polynesian the family is the most important social grouping, and it includes not only a married couple and their children, but also several generations of blood-kin and in-laws on both sides. Polynesians are a very sociable people taking great pleasure in ceremonies and graceful manners. They speak languages belonging to the Malayo-Polynesian stock and are distinguished for their beautiful poetry, music, dancing and elaborate mythology.

Above:
On Raroia, Polynesian island in the Low Islands archipelagoe (where the Kon Tiki landed), grass-skirted men gracefully go through ritual dance movements in a sun-basked, palm-tree setting. Westerners usually associate grass-skirt dances with females, but "dancing in the most important ceremonies is primarily a male prerogative . . . the dance is viewed as one of man's major tools for obtaining or controlling supernatural power."
Right:
As the village ladies observe, a virile Samoan man cheerfully does a sword dance (note deep footprints in the sand for indication of his strenuous movement).
Next page:
Tahitian girls adorned with frangipani blossoms swirl in vigorous arcs that sustain their movement impulse like a haunting melody in the languid air. "In most parts of the Pacific, everyone dances, young and old . . . There is no such thing as a person without rhythm, for mothers take their babies everywhere with them and bounce them on their knees to the beat of the steps." *(over)*

MELANESIA:

This area, extending westward from Fiji, includes New Caledonia, New Hebrides, the Solomons, Bismarck, and New Guinea — large and small islands spread over an area of 3,000 miles in a northwest-southeast diagonal above Australia. Melanesia (meaning black islands) is inhabited by over 2,000,000 natives, shorter and darker than the Polynesian types of the other areas, and most have frizzy hair. They speak Melanesian and Papuan languages. Melanesia is one of the last refuges of primitive man in the world, the interior of some of the larger islands being little touched by modern civilization. The natives live in small, self-sufficient villages, governed by their male clan heads. Villages are often intensely hostile to each other, although the violence which formerly characterized their relations has now been prohibited by their European administrators. The climate is hot, humid, vegetation dense. Because of irregular distribution of natural resources, villages often specialize in one particular occupation, farming groups bartering their produce with craft-making and fishing groups by means of an elaborate system of ceremonial exchange designed to break through traditional hostilities and suspiciousness.

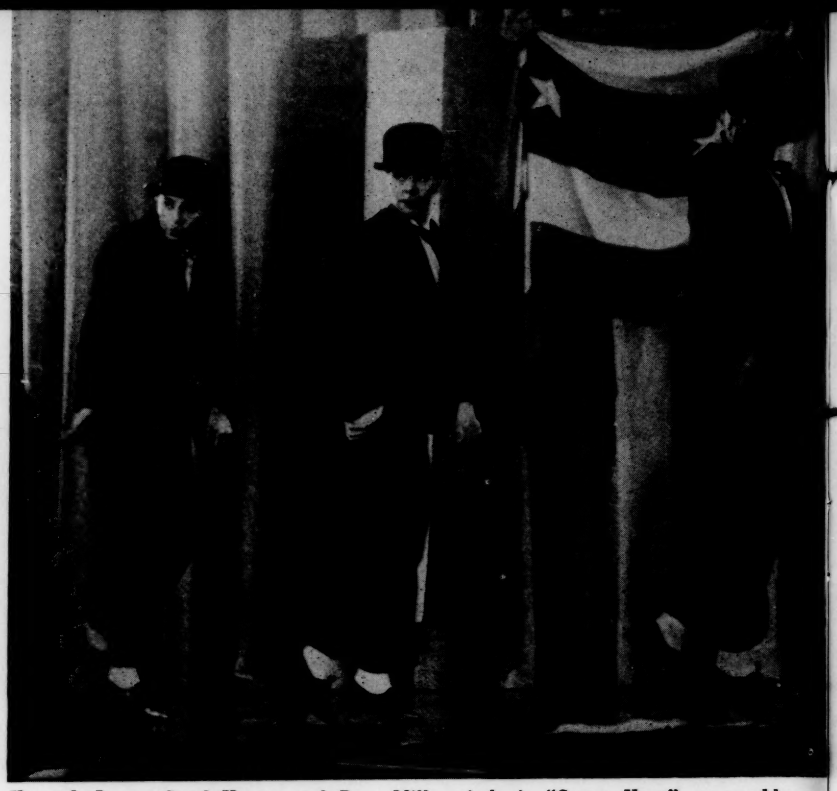
Above: Spear-carrying Santa Cruz tribesmen, coral ash in hair, carved shell piercing their noses, stomp their feet in a yam dance. "Work and recreation, needs, aspirations and beliefs have been woven into a rhythmic interplay of rites."

Below: Fiercely decorated men of the New Guinea island of Wewak, boars tusks gripped in their teeth, parade before the peaked ceremonial lodge in which will soon be held an ecstatic dance to propitiate revered spirits. "Not only the values, but also the emotional atmosphere — the grimness of life and the tension engendered by a highly competitive struggle for wealth and power" are reflected here.

Left:
Men of Vao (small island in the New Hebrides) act out a ceremonial dance play. Their colorful masks, made of tapa cloth, represent mythical spirits. "The dance as a magical means of dominating nature and the supernatural, is well illustrated in many of these dances."

THE END

THE PAJAMA GAME and Carol Haney



Kenneth Leroy, Carol Haney, and Buzz Miller sizzle in "Steam Heat," memorable modern jazz number in Warner Brother's film version of "The Pajama Game." Gay, spirited and witty, the color film differs only occasionally from the Broadway hit from which it is derived.

BY ARTHUR KNIGHT

Along toward the end of August, just in time for Labor Day, Warner Brothers will be releasing their new film version of the Richard Adler-Jerry Ross Broadway hit, *The Pajama Game*. The show, as you may remember, was a gay and tuneful account of the efforts of workers at the Sleeptite Pajama Factory to win themselves a 7½¢ an hour raise from their balefully reluctant employer. Warner's scheduling of *The Pajama Game*, however, is not to be interpreted as their way of celebrating a labor victory over management. Rather, it seems an extremely astute move on the part of the sales department to cash in on the long, rich Labor Day week-end. And they should have no trouble in doing so. For *The Pajama Game* is not a sociological tract but a pert and modern comedy with a generous complement of attractive songs and wittily designed dances, the work of Bob Fosse.

In fact, there is only one serious criticism to be leveled against the entire film: It looks altogether too much like a stage show. Not that the musical numbers don't move with all the verve and imagination that we have come to expect of any picture directed by Stanley Donen. But no sooner is a dance over than we dissolve into an office, a corner of a factory or a union hall and get on with the story. It is the movie equivalent of drawing a curtain, shifting the scenery and opening again on a small box set. The camerawork at each of these points becomes simple, straightforward, even static — and especially in contrast to the animation of the dance sequences. It is almost as if the picture had been directed by two different men, one for the dances, one for the dialogue passages. And since the credits actually do list two directors, George Abbot and Stanley Donen, I thought it might be interesting to try to find out if the division of labor was indeed as arbitrary as it seemed on the screen.

Carol Haney, the red-headed dancing star of both the stage and screen versions of *The Pajama Game*, flew into New York not long ago and, over a couple of Cokes and a No-Cal Vanilla (for her), I was able to put the question to her in her cavernous Greenwich Village duplex. She thought a moment, cocking her head to one side, and then said, "No, it really was a collaboration. They worked together on the direction. But you must remember that Warners took over what amounted to a package — *The Pajama Game* as presented for almost three years on the stage, with most of the same performers, the same choreographer... Aside from redoing some of the dances and trimming a couple of scenes for time reasons — like my dream dance with Eddie Foy — the show was left virtually intact.

"There's the main difference, I guess, between *Pajama Game* and Stanley's other pictures, *Seven Brides for Seven Brothers* or *Funny Face*. Those he was able to build from the ground up; here he had a show that was already pretty well set. My *Steam Heat* number, for example, aside from a little bit of business that was taken out of it, was done exactly as we did it in the theatre. It was supposed to be presented on a stage, you remember, and I thought that Stanley was very wise not to try to trick it up for the movie." She paused a moment to light a cigarette. "On the other hand," she continued, "for a scene like the big *Once a Year Day* number — the picnic dance which we did

on location in a park — Bob Fosse rechoreographed his original dance completely to involve more people and all that space you can cover with the camera. And Stanley, who knows about dance, photographed it in wonderful travelling shots that captured all the dynamism of the movements and at the same time provided enough air around the performers to make their movements significant. You see, you can't just set up your camera and photograph a dance — not if it's going to have the feel of a live performance. You have to know just where to place it, which angle will make it exciting and alive. I know because I've tried."

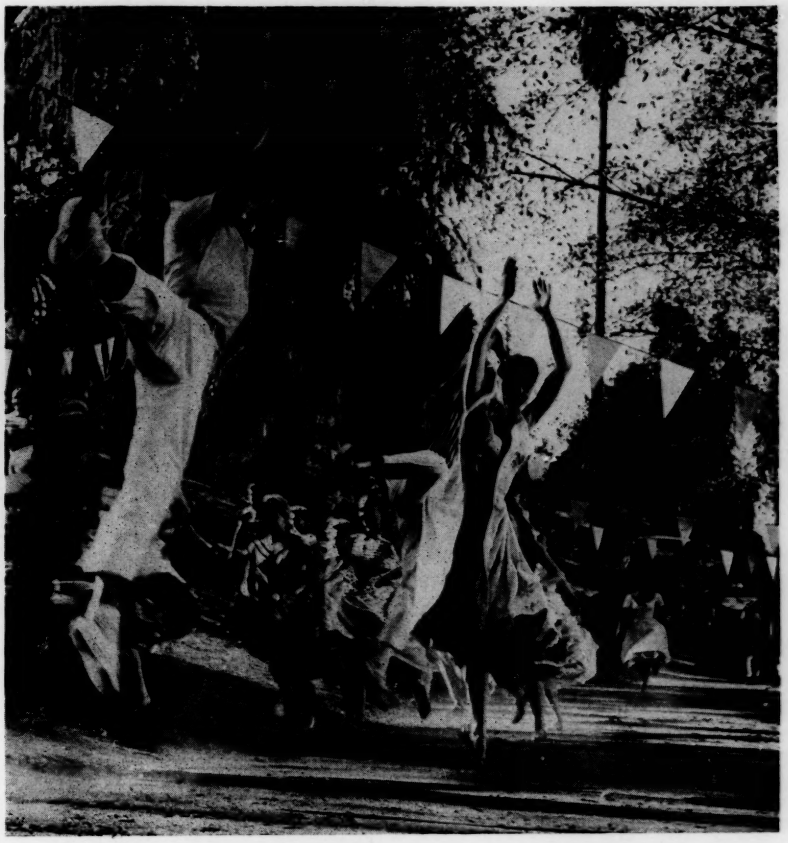
Miss Haney has tried with some of the best teachers in the business. After a brief apprenticeship as a chorus girl, she joined the Jack Cole troupe and worked with him for more than three years. She still speaks of him in tones akin to awe. Her next important assignment came when Gene Kelly made her his dance assistant on *American in Paris*, a function which she repeated in *Singin' in the Rain, Brigadoon* and *Invitation to the Dance*. While still working with Kelly, she was given a brief dance bit in *Kiss Me Kate* with Bob Fosse for partner. When Fosse returned to New York to stage the dances for *The Pajama Game*, he recommended Miss Haney for the role of Gladys, the flighty secretary of the Sleeptite Pajama Factory. And no one has had cause to regret it.

On the screen Carol Haney has a pixieish clown quality, a natural exuberance conveyed through a wide, mobile mouth, twinkling blue eyes, and perhaps above all, utterly relaxed yet adroit movements. To watch her snap through her *Steam Heat* routine or go barreling down a hill in *Once a Year Day* is to experience the full exhilaration of uninhibited *joie de danse*. Everything seems so easy, so spontaneous. At home, though, the pixie disappears. She is overwhelmingly serious about her work, interested in mastering the techniques of dance for films, theatre and television, looking forward to the day when she herself will be invited to choreograph for all these media. ("I've choreographed a few night club numbers already," she confided. "Mostly for my own amazement.") None of this is apt to take place before the first of next year, however. The wife of actor Larry Blyden, she is awaiting the arrival of their first child in October.

By that time, the chances are that *The Pajama Game* will have won her an even wider personal following than she already enjoys — and for John Raitt and Eddie Foy, Jr., as well, both of whom have recreated their original roles for the film. Foy, with the easy patina of a lifetime in vaudeville, sluffs through the kind of graceful soft-shoe shuffle that has all but disappeared with the death of two-a-day at the Palace. And Raitt, known to theatregoers primarily as a personable young leading man with a ringing clear baritone, reveals an unsuspected athleticism that lend vigor and point to Fosse's clever restaging of *There Once Was a Man*. Doris Day, replacing Janis Paige as the militant chairlady of the union's grievance committee, goes about her chores with her customary high spirits. And Donen has somehow managed to instill new life into even such a juke-eroded number as *Hernando's Hideaway*. It's just too bad that he couldn't have worked his magic, as Miss Haney put it, "from the ground up."

THE END

Above: The opening and closing scenes of the film are a dance number in which the pajamas are part of the Bob Fosse choreography.



At right: Dancers leap, dash, and tumble in the merry choreography of the picnic scene of "The Pajama Game."

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

JONATHAN WATTS

Jonathan Watts belongs to the wonderful new generation of American dancers who feel no conflict between studying modern dance and classical ballet. Soundly trained in both, and despite a late start, he is now well on his way to a fine career.

Born near Cheyenne, Wyoming, where his father, a major in the U.S. Army, was stationed, he soon moved to San Francisco. It was there that he first attended plays with his theatre-minded sister and saw his first ballet performance, danced by Ballet Theatre. He recalls *Peter and the Wolf* fondly.

Jonathan was sixteen when the family moved to New York. Admitted to the School of Performing Arts, he enrolled for its drama course, which included one hour of dance per week given by Nancy Lang. His thoughts turned more and more to dance, and although he spent the following summer as an apprentice at the Falmouth, Massachusetts Playhouse, he had already planned to change his school curriculum to the modern dance course.

During his first year of formal training, he also registered for additional modern dance studies. In classes with May O'Donnell and Gertrude Shurr he showed such progress that he was chosen to dance in a concert given by their company in Boston six months later. He continued his classes at the O'Donnell School, but in high school he again changed his course, this time to ballet.

For one season, he was a regular performer on the Tallulah Bankhead TV Show, and he danced with the O'Donnell Company in the American Dance series at New York's Alvin Theatre. That was in 1953.

Thereafter he gave his complete allegiance to ballet. His after-school classes were taken with Robert Joffrey. As a member of the Joffrey Co., he has made many concert appearances, including two at Jacob's Pillow, '53, '54.

He participated in TV color tests directed by Tony Charmoli and John Butler, and he danced for one season with the New York City Opera.

While dancing in a Ballet Theatre Workshop performance of Robert Joffrey's *Umpateedle*, Jonathan caught the attention of Tanaquil LeClercq and George Balanchine. Mr. Balanchine lost no time in inviting Jonathan to join the New York City Ballet. Although his services were wanted immediately, a prior commitment prevented this. He was scheduled to dance in a Joffrey Company concert. But the day after this concert, a hurry call from Chicago urged Jonathan to join the New York City Ballet on tour.

He made his first appearance as the Clarinet in Jerome Robbins' *Fanfare* during the Seattle engagement in the summer of 1954. Next came the Trumpet in the same ballet and a role in the first movement of *Symphony in C*. His first major role was the Toy Soldier in *The Nutcracker*, which was followed by solo roles in *Four Temperaments* and *La Valse*. His first performance of the leading male role in *Divertimento #15* took place in Copenhagen, and when repeated in the New York premiere, brought Jonathan critical and audience acclaim. He has danced all three leading male roles in this recent Balanchine ballet.

During the past New York season, he danced the inebriated Rich Boy opposite Janet Reed in *Filling Station*, and a completely different aspect of his stage personality came into view. He is spending his summer continuing his classes with Robert Joffrey and taking a special course given by Erik Bruhn. And he is eagerly looking forward to the next New York City Ballet season, for he enjoys the range of classical and modern ballets in its repertoire.

But a mention of the *Bluebird Pas de Deux* brought a reaction of "That might be very interesting." And he is also not averse to the idea of dancing in a Broadway show.

TV DANCE IN CANADA

Although the performance of classical, let alone modern, ballet programs on television remains an exceptional event in the United States, a quite different situation prevails in neighboring Canada. The transmission of live television shows in this country with its four thousand mile border and fifteen million population only began in October, 1952, but ballet features—some quite elaborate in scope—have long been a standard feature of the viewing schedule. In the past season, for example, Canada's thirty-nine television stations have carried a ninety-minute presentation of *Swan Lake*; an hour edition of Maurice Ravel's lyrical ballet *L'enfant et les sortileges;* an hour show devoted to modern dance versions of *Romeo and Juliet* and *Emperor Jones,* and still another hour show consisting of three especially commissioned works.

The two programs which give ballet the most attention in Canada are *Folio,* produced in Toronto, our chief English-language city and the third largest center of live television production in the world, and *The Concert Hour,* an all-year program originating in Montreal, our main French-language city. *Folio* is a showcase for classics of opera, drama and dance, and to date its ballet works include such ambitious efforts as the aforementioned *Swan Lake, The Nutcracker,* complete versions of *Gala Performance, The Lilac Garden,* and *Offenbach in the Underworld,* and *Dark of the Moon,* all performed by the National Ballet of Canada. Dogged by a rather conservative general policy, the program is curiously receptive to the idea of experimenting with new ballets and ballet techniques. Its most venturesome step in this direction was when choreographer Don Gillies was permitted to conceive and enact a new dance before the viewers' startled eyes.

There is nothing narrowly national about *Folio,* and quite often it turns over its time and facilities to dance talent from the United States. In March, 1955, Jose Limon and his company were brought to Toronto to do *The Moor's Pavane,* Mr. Limon's interpretation of *Othello.* They came back this year with Mr. Limon's translation for dance of *Emperor Jones,* and choreographer Hanya Holm was called in to act as hostess and commentator. *Folio* also imported Katherine Dunham and her troupe to present an hour's entertainment, an event likely to be long remembered — less for Miss Dunham's cunning blend of anthropology and eroticism than for the visual eccentricity of the staging.

The Concert Hour is equally hospitable to talent from the other side of the border. Alexandra Danilova, Maria Tallchief and Andre Eglevsky and Canadian-born Melissa Hayden have appeared on it. So have Marjorie Tallchief and George Skibine, who appeared in Mr. Skibine's own adaptation of *Annabel Lee.* More recently Diana Adams and Nicholas Magallanes of the New York City Ballet were featured in the grand pas de deux from *The Nutcracker.* In the main, however, *The Concert Hour* uses native talent and provides enough work to enable at least one company, Grands Ballets Canadiens, to function exclusively as a television ballet organization. In ballet content, the program leans heavily on the shorter romantic classics and on dance versions of musical compositions.

But *Folio* and *The Concert Hour* are not the only outlets for ballet on Canadian television. Many of the children's

CBC's dance and drama critic views the north-of-the-border screen

By NATHAN COHEN

Page Toles

"Utterly faithful to the original, beautifully supple, and proceeding beyond its tragic climax to an apotheosis so calm and illuminating as to seem sublimely right, infinitely inevitable," the CBC production of the National Ballet of Canada's "Swan Lake" is, according to the author, the high-water mark in Canada's TV presentation of classical ballet. Above: Lois Smith as Odette-Odile and David Adams as the Prince.

programs presented by the Canadian Broadcasting Corporation use ballet organically, or include ballet interludes. It is not uncommon either to find that the list of special network shows for a national or holiday occasion like Dominion Day or Thanksgiving includes at least one substantial ballet attraction. Periodically, too, it happens that a segment of prime network time is put aside for the video premiere of some new or well-known Canadian ballet. This kind of dispensation enabled the Royal Winnipeg Ballet to bring *Shadow on the Prairies* to audiences right across the country. The same policy allowed the Willie Blok Hanson Dancers to give a modern dance picture to viewers of *Maria Chapdelaine*, a quiet, semi-classic novel of French-language Canadian life.

The high incidence of live ballet on Canadian television arises from the fact that television here comes under the authority of the publicly-owned Canadian Broadcasting Corporation, so that the presentation of public service features and avowedly cultural entertainment does not depend on the caprices and vagaries of sponsors or the misleading evidence of

(over)

TORONTO: Page Toles

CBC's programming has made possible the presentation of nearly a dozen dance-drama programs, all with American companies, for the program called "Folio." Above: "The Moor's Pavane" with, l. to r., Pauline Koner, Lucas Hoving, Jose Limon, and Betty Jones. The TV presentation projected "the contrast between exterior decorum and tumultuous, finally irrepressible, inward passion." Below: Katherine Dunham and members of her company in an hour-long "Folio" program which was "a cunning blend of anthropology and eroticism." Page Toles

ratings. The CBC's stations in the major communities provide Canada's basic television network, and it produces, mainly from Toronto, all sponsored and sustaining network programs. Under its terms of reference, the CBC can set aside time for unsponsored shows, which its budget provides for, and which cannot be dislodged for programs more attractive to advertising agencies and their clients. It also services the private stations, which are required to carry a minimum of ten and a half hours of CBC programs weekly, either live or by kinescope.

It is one of the CBC's most admirable qualities that it takes serious and constructive heed of the necessity to serve minority tastes as well as majority preferences. Granted that the television audience for ballet is smaller than that for sport, musical variety, or family dramas, it is a considerable one, and its wishes are honored. Big entertainment programs dominate. But a modest part of the entire budget and schedule is reserved on behalf of forms of artistic expression which simply won't accommodate the imaginary gauge of a fictitious common denominator. In the instance of ballet, the rightness of the CBC attitude has won heartening confirmation. When a Member of Parliament rose in the House of Commons last January to complain that money and viewer feelings were wasted by the *Swan Lake* production, the reaction was such that he hastily advised his constituents and the press that he had been misunderstood. Television has not made ballet popular in a mass sense in Canada, but it has done much to make it acceptable.

The CBC's achievements on the ballet level become still more impressive in view of the natural costliness of the medium and the absurdly low financial ceilings placed on television network programs in Canada. *Swan Lake* used seventy-eight dancers and musicians; new sets were designed and built, new costmes had to be made. Yet the four acts of this ballet (the total intermission time lasted less than five minutes; only the first act was trimmed) were rehearsed and presented for twenty thousand dollars, a sum which, by television standards in the United States, would not support a simple daytime quiz program.

There remains to be considered now the artistic caliber of ballet on Canadian television. By way of preface it should be noted that when television came to

this country—just five years ago—it was manned entirely by young men inexperienced in the techniques of the medium and with very little practical experience in any phase of the theatre. These difficulties were aggravated by inadequate studio space and equipment. To compound the general woe, it was soon realized that a dance contrived for the proscenium arch stage assumed a vastly different shape on the television screen, and that the elementary need to obtain visual focus and to be selective led to important, and invariably damaging, alterations in the ballet's rhythm and value. Once, however, the producer-directors began earnestly to study the principles of dance form and style and to appreciate too that in good television the camera *participates* in the action, a conspicuous improvement in the general approach followed.

Not surprisingly, chamber dance accommodated itself least painfully to the 21-inch screen. The CBC's ablest man for such dances is Harvey Hart, who has produced and directed nearly a dozen dance-drama programs (all with American companies, by the way) for *Folio*. Pictorially resourceful, unafraid of reckless speculation, Hart has had his greatest success with the Limon ballets, using their inherent dramatic appeal and simplicity of scene, the physiques of the dancers and their facial contours, and the often disorganized and obscure, but still provocative, Limon bridges from scene to scene to create images which fuse into coherent, revealing patterns. The formal, stately manner of *The Moor's Pavane* permitted the contrast between exterior decorum and tumultuous, inward passion; the rushing grotesquerie of *Emperor Jones* drew into converging and dissolving lines of sardonic pathos a vivid portrait of mental collapse and physical immolation.

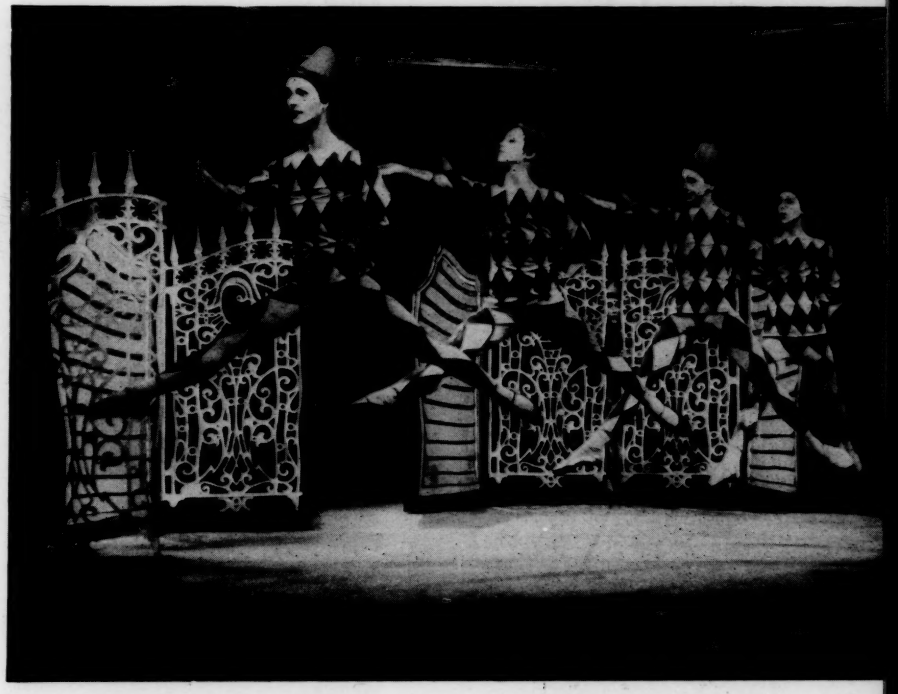
As for traditional ballet, the program which is its most consistent and least satisfactory advocate is *The Concert Hour*. Pierre Mercure, the producer-director, favors excerpts from the classics requiring only two or three dancers, or original ballets which theoretically satisfy the intimate demands of television, using small casts and restricted areas of activity permitting frequent medium shots and fairly tight closeups. To date what Mr. Mercure has achieved is a sincere proficiency in hiding the weaknesses of non-television

(continued on page 82)

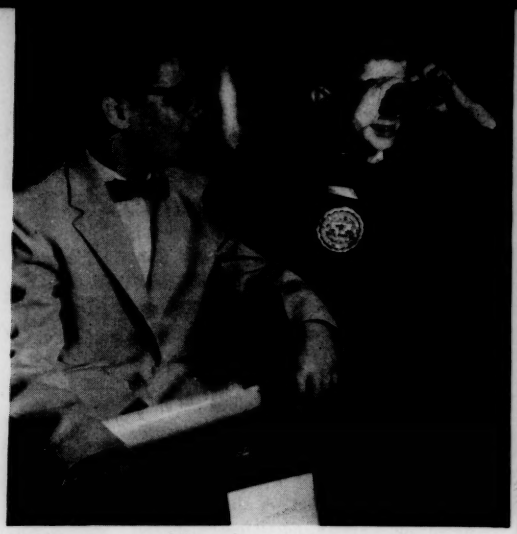
Henri Paul

MONTREAL: *From Canada's principal French-language city, "The Concert Hour" puts emphasis "on native talent and leans heavily on short Romantic classics and new dance versions of musical compositions." Above: Guest star Matt Mattox appears with Marina Katronis and group in Heino Heiden's "Daphnis et Chloe," TV ballet choreographed to the music of Ravel. Below: A suspended moment from "Bagatelle," choreographed by Ludmille Chiarieff,*

Henri Paul



Grandma and Grandpa have the best time.



Brothers tease and have fun.

AS DADDY SEES IT

PHOTOS BY IRVING HABERMAN

Every year many thousands of dance school recitals take place throughout the United States, most of them in the spring. They vary a great deal in terms of scope, organization, and even achievement. But all of them have in common the double intention of 1) giving the student the opportunity of performing before an audience, and 2) giving the special audience a treat.

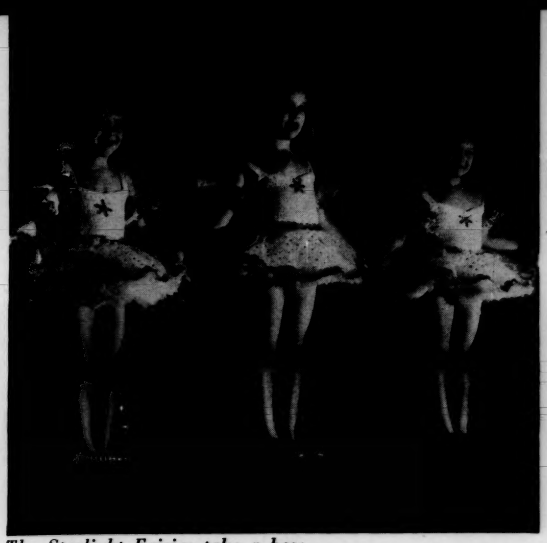
That special audience consists, for the most part, of loving friends and family of the young performers. The rapt pleasure of mothers and fathers, uncles and aunts, at seeing their darlings in the glory of a theatrical setting seems in itself to be all that is asked for. If, in addition, skill or talent is indicated, so much the better. If, on the other hand, the little one suddenly forgets, or breaks into giggles on stage, nobody, but nobody, considers it a disaster.

On these pages are photos taken by a skillful amateur photographer. Mr. Haberman is on the staff of the Columbia Broadcasting System. His daughter Judy is a student of Grace Liccione's Dance Studio in Mount Vernon, New York. Mr. Haberman took these photos on the night of the school's spring recital, June 1, at the Wood Auditorium in Mount Vernon. Miss Liccione, student of the former Chalif School and of Madame Nevelska, has been teaching for about fifteen years, and

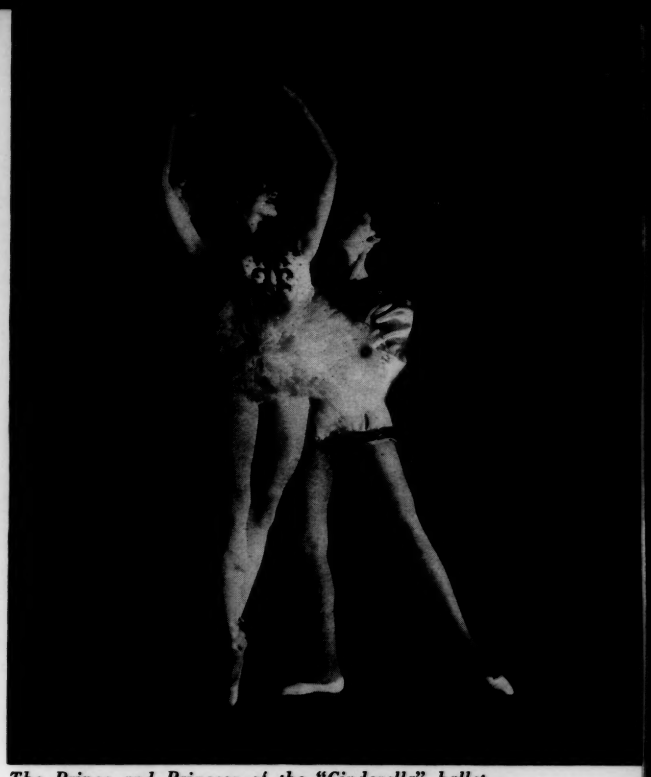
Mothers are volunteer workers backstage.

Teacher, kneeling, and advanced modern students watch the curtain open.

A mistake in the program! The young lady at right is the daughter of the photographer.



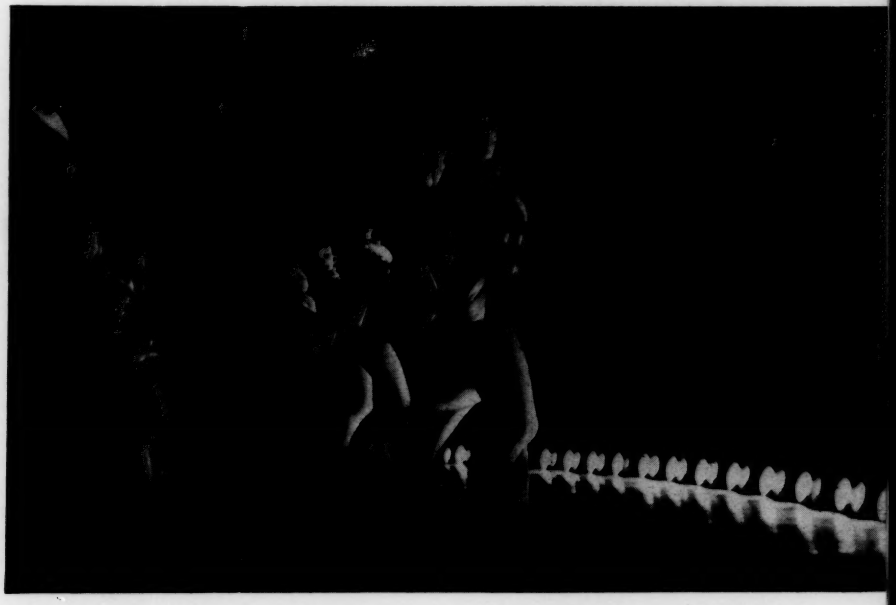
The Starlight Fairies take a bow.



The Prince and Princess of the "Cinderella" ballet.

has developed her own format for a recital. The first half of it is always composed of group and character dances, and competition-winning compositions created by students. The second half is her own "big ballet." This year this was *Cinderella*, choreographed mostly to music of Tchaikovsky, and performed with records and a carefully worked-out loud-speaker system. During the year students of Miss Liccione also have the opportunity to perform at numerous civic and charity presentations.

As the pictures make clear, Mr. Haberman had a wonderful time capturing the flavor of the recital as he saw it.



Older students do an energetic and well-rehearsed tap number.

THE DANCE IS NOT SILENT

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

One of the ingredients missing when folk dances from other countries are transferred to the American scene is the sound that goes along with them. Folk dance is so total a personal experience that not only the body responds, but the voice echoes forth in jubilation as well. Ballet and modern dancers perform silently most of the time, except for accompaniment. Folk dance, on the other hand, can become quite a noisy occasion, with shouts, chants, and incidental singing by both dancers and spectators.

By now most Americans are familiar with the sounds of Spanish dance, the "olé," the "arriba." The German style sound of "ya-ha-ha-hooey" is also familiar to most people. The "hey" and "hup" are pretty universal, too. There are, however, many other expressions used by dancers around the world, and some are indigenous only to one country or area.

The Scottish male dancer, for example, erupts with a loud sound, "hooch," not pronounced as a whiskey, but with a real deep gutteral "h" sound, fore and aft. This is a blood-curdling masculine yell, usually emitted on a particularly well-executed *pas de basque*. Those who witnessed the Scots Guards performance at Madison Square Garden last year must have heard this "hooch" sound resound from around the arena time and time again as spectators entered into the spirit of the dance. The Scottish *Eightsome Reel* without the "hooches" would be like a Dodger's ballgame without commentary from the bleachers.

We've mentioned the "ya-ha-ha-hooey" sound of German dances. Whereas in Scotland it's the male who does the shouting, in Germany both sexes yell. The females predominate with a high-pitched, almost piercing interpretation of this sound. The last syllable is long and drawn out. The Swiss have a similar type of yell, but it is softer, less harsh in sound, and varies in intensity from canton to canton. In one place the women's yell ends in a soft drawl almost like the sound of a dog baying at a full moon. Slovenes extend this particular kind of sound into a series of long "ooo-eee-ooo-eee" sounds, pitched high, too. Whereas many a Serbian lady will sing out an "eee-ya-eee-ya-eee-ya-ya."

Then there is the sibilant "sss" sound used by the Greeks, Armenians, and sometimes the Turks and Arabs. This hissing sound, associated in the American mind as a derogatory booing of performers, almost caused an international incident at one time. The occasion was a Folk Festival at Rockefeller Plaza, with NBC as one of the sponsors. As the Greeks performed, the hissing sound came from both dancers and some spectators. An NBC representative, misinterpreting the sound to mean that there were some political fanatics in the audience, sent a hasty word to the podium to cease activities. Michael Herman, director of the festival, saved the day by announcing to the audience that the hissing was an expression of enjoyment of the dance, and invited the thousands of spectators to join in the hissing along with the Greeks!

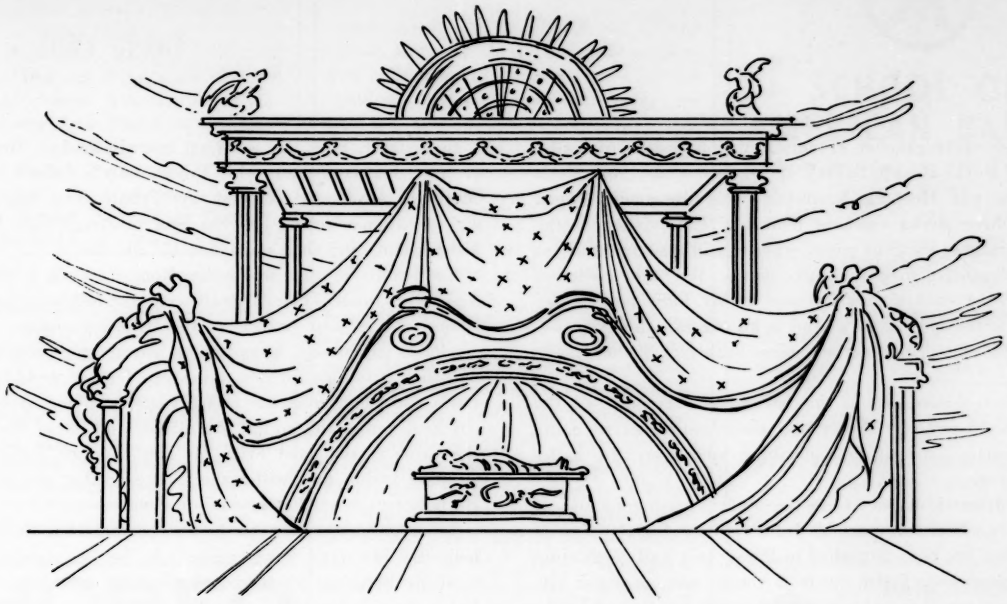
Hope Hawthorne

Many a folk dance is accompanied by shouts or words. Sometimes they have actual meanings. Othertimes they are merely nonsense words used because "they feel good on the tongue." Past articles in DANCE Magazine have already commented on shouts from Yugoslavia, called *poskocice*, like "veselo" and "hoopatsup," so we'll let that be. The Arabians have favorite words like "yachteh, yachteh"; "yabooey"; "hizzy, hizzy," and "yahabibi." Dave Rosenberg, folk authority of Washington, D. C., says the "yahabibi" is probably the predecessor of our slang "hubba-hubba," since the Arabians give it the same "What a pretty girl!" note.

Romanians, according to Romanian authorities Peter and Larisa Lucaci, augment a lot of their dancing with shouts called *strigaturi*. "Bine, bine" means

(continued on page 49)

Sixteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" *by* REGINA WOODY, *illustrated by* ARLINE THOMSON



Romeo and Juliet

Narrative ballet based on the play by William Shakespeare
Principal contemporary versions:
1940—Choreography by L. M. Lavrosky, music by Serge Prokofieff
1943—Choreography by Antony Tudor, music by Frederick Delius, arranged by Antal Dorati
1955—Choreography by Frederick Ashton, music by Serge Prokofieff

The story of *Romeo and Juliet* is familiar to most young dancers. Its plot of feuding families whose offspring fall in love, secretly marry, and are forced to suicide is a deeply touching one. Reading it, any dancer might well feel the urge to choreograph a ballet about the ill-starred lovers and the colorful Renaissance world in which they grew up. Many professional choreographers have experienced this same urge.

Within this very century at least seven choreographers have created versions of *Romeo and Juliet*. But the three most celebrated ones are danced in Russia, Denmark, and the United States.

L. M. Lavrovsky's three-act work for the Bolshoi Ballet was originally performed by Constantine Sergeyev and Galina Ulanova in the principal roles. Ulanova still dances Juliet, and her interpretation is one of the world's greatest.

Antony Tudor's *Romeo and Juliet* was created for Ballet Theatre, with Hugh Laing and Alicia Markova in the title roles. They performed it again during the company's Fifteenth Anniversary season in 1956. *(over)*

British choreographer Frederick Ashton devised his ballet for the Royal Danish Ballet's spring season in 1955. Mona Vangsaa and Henning Kromstam were the young lovers.

All three works combine delicately lyric dance in the love passages; vigorous mime, especially in the street scenes; and elegantly formal court dance for the ballroom scenes. Yet each makes its own highly individual contribution to the age-old story. And in all one can almost hear—like a far-off voice — the matchless beauty of Shakespeare's prose.

In fact, before seeing the ballet, you should read the play in its entirety, slowly and thoughtfully. In so doing you prepare yourself to understand and enjoy the ballet even more.

The dramatic impact is in the tender, moving picture of first love. Fourteen-year-old Juliet of the Capulet family in Verona has been betrothed to Paris. At a ball celebrating the engagement, Juliet meets a young man, someone she has never seen before, someone who was not invited to the party. In a lightning instant they fall in love, only to find that the young man — Romeo is his name — comes from the Montague family. They are the mortal enemies of the Capulets.

But it is too late. Romeo and Juliet know that they must marry in spite of their families' feud. In a glorious balcony scene after the party, they promise eternal love to each other. And the next day, watched over by Juliet's faithful nurse, they are secretly married by Friar Lawrence.

In a street, after the wedding, tragedy begins. Mercutio, Romeo's kinsman, duels with Tybalt, who is Juliet's cousin. Mercutio is fatally stabbed by Tybalt, and the grief-stricken Romeo rushes into the fight to avenge him. Romeo kills Tybalt, and then must flee for his life.

But before he goes into exile, Romeo spends a wedding night with Juliet. Their farewell scene the following morning is one of the most radiant of the ballet, no matter whose version is performed. After Romeo leaves the reluctant arms of Juliet, it is time for her to prepare for her wedding with Paris, the young man her father has chosen for her. Panic-stricken, and unable to tell her mother and father the truth, she turns to the good Friar for help, and he gives her a sleeping potion that will make it appear that she is dead. He promises to send a message to Romeo.

Juliet is placed in a tomb. Romeo finds her there, and believing her dead, takes poison. As he lies dying, Juliet awakens, perceives his tragic mistake, and stabs herself. The lovers die side by side.

Though *Romeo and Juliet* is, in a sense, a form of boy-meets-girl, boy-loses-girl, the dancers who interpret these roles need a glorious technique, a youthful spirit and a flair for drama.

It is a performance of youth triumphant. Only a great poet could sigh: "But, soft! What light through yonder window breaks? It is the East, and Juliet is the sun." Only a really sensitive artist can portray Juliet without the words of Shakespeare. It is an inspiring challenge. *THE END*

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FOLK DANCE SERIES

(continued from page 46)

"good, good." "Si la Stanga, si, si" and "Si la Dreapta, si, si" are calls used to give directions to dancers. Although we could not do much research during our teaching tour of Japan, the many Japanese dances we did see usually were accompanied by soft shouts of "yoi, yoi."

Right now everyone is caught up with calypso and admires the skill with which singers improvise verses on the spot. Yet folk dancers have been doing this very sort of thing for centuries. In many countries, the male would chant or sing, or just shout a ditty about his partner, the condition of the floor, the musicians, the guests, or even impart a bit of gossip. Ukrainians are quite good at this, especially in their *Kolomeyka* dance. A prize collection in the Folk Dance House library is a huge two-volume collection of such *Kolomeyka* verses. Incidentally, many such verses used at wedding dances were quite earthy, aimed primarily at working the bridal couple up into the proper emotional pitch for their honeymoon.

Hungarians, too, used similar shouts for their dances, and here are two translations of just ordinary dance verses: "If so wearily dance you must, may your legs become dry as dust." Or when a wife cast her eyes on another man, the observant husband cast out: "Come, wife, by your lawful husband stand. Don't wander off to an unknown land."

In days of old, before the square dance caller got his learning from books, the caller, too, was quite skilled in this type of improvisation. Rhymes about his dancers on the floor and about the community would be cleverly woven into the square dance calls. Ralph Page of New Hampshire, a bonafide Yankee caller, is about the only one left of this type, and dancing with him is therefore always a special experience.

There are many recordings of folk music where dancers use their native shouts and calls. You may want to look into them. Those who transfer folk dance to the theatrical stage might want to consider that folk dance is rarely silent, and make a study of the shouts with as much detail as they do the steps and costume. As for the dancers — sing, shout, yell, and experience the folk dance in full!

(Note: We have, of course, left out a great many other examples of shouts . . . Another time perhaps. M. H.)

(more next month)

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TAP SERIES:

AN AUGUST STEP

BY PAUL DRAPER

Summer is nearing its end. Conventions are over. Most stock companies are beginning to look toward a respite from the heat and the turmoil. Teachers will have seen a great deal and selected what they consider most valuable from their various meetings. Students will be getting ready to go back to studying. Professional dancers will be considering their fall programs, wondering whether last year's dances will serve another season.

In any event, this is a month for assembling your strengths, assessing your weaknesses, and getting ready for all the new beginnings that are faced by teachers, students, and dancers alike.

I ask you to consider choosing the meaning of this month's name as a guide to these activities. August was named after one of the great Roman Emperors. It means "majestic," and it comes from the Latin *augeo*, which means literally "to increase." Octavius, the first Emperor to be called August, did indeed increase the Empire in strength and solidarity, and he did so in majestic fashion. So I suggest you take this month to assess and rebuild your forces with increase and majesty.

All very well — but just what does it mean to tap dance majestically? How do you practice or teach or dance any differently from the way you always have?

You do it principally by thinking and feeling differently about tap dancing than is customary. What's customary? This is: Tap dancing is a form of amusing entertainment, a sort of advanced parlor trick, and when you are doing a tap dance you don't want people to think it is a real expression of the real you. Not at all. The real you, or me, is a much more profound and important person than the one throwing beats and off-beats around the floor.

Now that may be a slight exaggeration to some tap dancers, and to them my apologies. But in general it is, I think,

a reasonable appraisal. And the public accepts it all as lightly.

To change this means a very definite effort. It means that you undertake to find in tap dancing an expression of the very best and most valuable part of you, so that there is not the least trace of an attitude that indicates that your dancing is not really you. This doesn't mean you should try to be serious or weighty at the expense of joy and wit. It means only that you accept the fact that tap dancing is as valid and rich a way of expressing yourself and communicating to others as is any form of creativity.

Majesty implies an absolute sureness of the ground you walk on — the stage you dance on. Jazz, be-bop, calypso, can be just as majestic an expression of your dancing as Bach or Tchaikovsky.

Stand in front of a mirror, alone at first if you like, and start moving your arms and head to express some of the secrets you think you alone have. If you have none, just raise your arms in a high fifth (do keep your shoulders down!) and move them a little, making up a simple *port de bras.* Sing a song with your arms and shoulders and head. Then do some plain steps forward and back. Practice some other fundamental steps. Let your arms and upper body be very expressive of those things you ordinarily would feel self-conscious about. Move and feel as majestic as you possibly can. Now take one of your routines or a series of class exercises and do it with this same feeling. You will find that even the hottest and wildest of steps and rhythms can be given an added lift by your own attitude.

Think about this month of August. Think about yourself. Majesty is not the panoplied trapping of kings and queens — it is an inherent attribute of the human being.

(more next month)

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DORE HOYER

(continued from page 25)

Honegger's *Joan of Arc at the Stake.* She has no students, but concentrates on the creation of new dances and dance cycles with which she regularly tours Germany and occasionally visits other countries. (She has been to South America twice.) Taking all of this into consideration, Dore Hoyer must be identified as the most representative modern dancer now before the German public.

She is certainly the prototype of a solo dancer. Her complete lack of pedagogical ambitions must be held responsible for the comparative failure of her group compositions. She designs these as a foil for her solos and has never really been able to integrate the two elements. She has been more successful in her attempts to direct works in which she does not appear. But it is impossible to imagine her functioning as a choreographer for one of our opera houses, doing the routine jobs of *Aida, Faust,* or *Tannhauser.* Her musical taste is much too catholic, if not esoteric, to endure the usual operatic fare. (Her experience with the Hamburgische Staatsoper was to be expected, in spite of the unconventional repertoire of that opera house at that time.)

She has been most happy with music specially written for her by her pianist-percussionist, Dmitri Wiatowitch, who is to her what Louis Horst was to Martha Graham. Recently she has experimented with composers of the extreme European avant-garde, among them Jean-Louis Martinet, Maurice Ohana, and Giselher Klebe. Every now and then she selects already existing scores (Bartok seems to be one of her favorites — on the rare occasions when she used the music of someone like Albanese, one becomes more aware than ever of the austerity of her approach), but some of her best dances have acquired music only after they had been worked out in minute detail.

Although Dore Hoyer's beginnings were strongly rooted in the German expressionistic movement (in Germany the New German Dance was usually called *Ausdruckstanz,* which literally means "expressive dance"), she early manifested a marked tendency toward abstraction. Thus her first cycle of *Masks* was followed by *Dances Without Names.* And one of her first solos (it has become a trademark on all of her programs) was entitled *Revolving Dance.* It is accompanied by — of all things — Ravel's *Bolero.*

I have seen all kinds of dance done to this piece of music, which has justly been called the best commonplace music ever written. But hers is the one visualization which approaches the core of this unique work. She uses the composition in its piano reduction, which means that its rhythmic structure stands out even more markedly than in the multi-colored orchestral version. It is this pounding rhythmic *ostinato* upon which she relies, spinning ceaselessly around her own axis, without ever moving from the spot. The repeated entries of the theme always mark the beginning of a new phrase, which is first described in the air by her hands.

The pattern of this dance might best be compared to a corkscrew. The direction is vertical until a sudden change of key, when her trunk begins to bow until the revolving spiral has become a revolving circle. There is a tremendous tension and sense of growth in this dance. Stripped of every association with Spain, it has become the quintessence of revolving. The dance of dervishes is in it, the dance of a whirlpool, the dance of the earth, and the eternal turning of the universe.

It is this special gift for distilling movement or emotion that distinguishes Dore Hoyer from every other German dancer. Another dance in this vein is her *Demon Machine*. It is fascinating to watch as the movements render themselves more and more independent from human function, until the whole body resembles a convulsive storm of rotating, stamping, hammering, and pushing movements, mercilessly pursuing their established course. This is the dance of a giant mechanism, a triumph of human creative power combined with an image of man's utter defeat by machines.

All of Dore Hoyer's dances are characterized by this reduction to the very essence of human experience. Her dances do not tell stories. Nor do they offer studies in "interesting" psychological involvements. They deal with ideas and emotions common to all mankind. This immediately becomes clear if one reads the titles of some of her cycles: *Visions of Our Time*, *Biblical Women*, *With Drums and Gong*, *Monologues*, and her more recent abstractions, *Between Yesterday and Tomorrow* and *On a Black Background*. Her more descriptive series, *South American Journey*, is thrown in for good measure, though certainly not as relief.

She constantly strives for greater and

(over)

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DORE HOYER

(continued from page 53)

greater simplicity. The illustrative or pantomimic gestures of her earlier creations have been reduced in recent years to non-objective signs. At a certain stage in her career even her most ardent followers were a bit hard put to understand the meaning of some of her dances. It seemed as though there was a chasm between her themes and their realization. Her dance material had progressed far beyond the clearly defined limits of her subject matter. This was when she severed her last connections with reality, and she chose titles less charged with fixed associations.

With Dore Hoyer the former *Ausdruckstanz* has developed into what critics call either *Absoluter Tanz* or *Abstraker Tanz*. The movement per se becomes self-sufficient. It no longer pretends to express or represent something else. Stripped of all emotional meaning, its elementary power multiplies itself. It is the same spiritual process which has led to Kandinsky's non-objective paintings, Stravinsky's neo-classic music, and Balanchine's most characteristic ballets.

So far, no attempt has been made to define Dore Hoye's movement vocabulary, which is so completely her own that her efforts to try it out on others must be deemed failures. Even if one has seen her again and again, it is extremely difficult to detect any basic system from which she develops her movements. She seems to invent fresh ones for each dance.

I am convinced that she works quite intuitively, though not during an actual performance, where she leaves nothing to chance. Her dances have a unique spontaneity. Yet they give the impression of having been planned down to the last detail. There is nothing hazy or vague or improvised about them. Their pattern of construction resembles the blueprint of an architect. Her purely technical resources seem limitless. Her balance, the steadiness of her turns, what she does with her arms and her back — are amazing. Technically she surpasses every German classical dancer.

Dore Hoyer is the only modern dancer before the German public who explores hitherto untouched areas of dance expression. While most of her fellow-dancers are still spiritually rooted in the Twenties and early Thirties, her dances are of today. It is not by chance that so many critics use words from the vocabulary of nuclear research to describe her performances. *THE END*

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OFFICE PARTY: Joan Hammer of the Nat'l Recreation Assn. and Lawrence Welk go into a waltz after she presented him with DANCE Magazine's citation at the magazine's offices in N. Y. C.

DANCE BAND MAESTRO HONORED BY DANCE MAGAZINE

"For his consistently danceable music, and for the important part he has played in creating new enthusiasm for ballroom dancing," reads DANCE Magazine's *Grand Ballroom Citation* to Lawrence Welk.

Scene of the presentation, on July 11th, was DANCE Magazine's offices, where the genial maestro paid a visit during his brief stopover in Manhattan enroute from a European vacation back to his famous home base, the Aragon Ballroom in Ocean Park, Calif., and to his Hollywood TV shows over the ABC network.

Joining the magazine in the salute to Mr. Welk was the National Recreation Association. The presentation was made by Joan Hammer, who, as chairman of the organization's Staff Recreation Club, Miss Hammer is a "specialist's specialist," since she helps plan recreational activities for the top experts in the field.

Although he had a split-second schedule of appointments in New York, Mr. Welk settled down for an hour's chat at DANCE Magazine. In a reminiscing mood, he and his personal manager, Dick Gabbe, told us about Welk's early days at the Aragon. A dozen years ago, following a successful run at the Hotel St. Francis in San Fran-

cisco, Welk made a bid for a booking at either the Biltmore or the Ambassador in Los Angeles. Neither went for him, and, to his disappointment, his agent booked the band into the Aragon.

"When I first saw the place I remember thinking that I would never forgive MCA for sending us there," he recalled. "There were a few couples on the floor, and there were a few smoochers on the sidelines."

As a result of his broadcasts from San Francisco at that time, Welk had a radio following, and on that first night in 1946 the character of the ballroom's clientele underwent a noticeable change and the attendance immediately began to grow. Gabbe was then managing a rival establishment not 200 yards away, the Crystal Garden Ballroom. He found the competition tough. The fee for the Welk band was then around $2,500 a week, and Gabbe was paying four and five times that amount for such luminaries as Harry James, the Dorseys, Woody Herman, etc. The Crystal Garden might start out an evening well enough, but as it wore on the customers would somehow manage to drift over to the Aragon and stay there. Gabbe found that even a liquor license at the Crystal Garden wouldn't do the trick. Today, instead of battling Welk, he has him for a client.

Welk told us that the Aragon has recently been sold to the Turf Club which operates the racetrack at Santa Anita. "To show you how slow I am in business thinking — I'm sure that when I first went there I could have had an option to buy the ballroom, probably for something around $75,000. I'm sure that the Turf Club had to pay many, many times that amount," he said. Although nothing is settled as of now, it is fairly certain that the new owners will do their best to keep Welk there.

The bandleader is optimistic about the future of ballroom dancing. He mentioned that the recent appearance of the New Mexico amateur ballroom champions on his *Top Tunes and New Talent* show (see *Ballroom in the Southwest,* p. 61) brought forth a heavy and enthusiastic response from the TV audience. He believes that it is possible to develop in this country the same volume of enthusiasm for ballroom dancing as he has just seen in England. Look to Lawrence Welk for a number of exciting projects to help bring this about.

TV LIFE STORY: This season NBC-TV's "This Is Your Life" recreated Lawrence Welk's biography. Although the bandleader did not go beyond the 4th grade, the Strasburg, N. D., High School gave him an honorary diploma (held by host Ralph Edwards, l.) Seated to Welk's right is Lawrence Jr., 17, and to his left, Mrs. Welk. Behind Welk is daughter Donna Lee, 21, and behind Mrs. Welk is daughter Shirley Jean, 25 (wife of Dr. Robert Frederick, standing next to her).

MAESTRO FOR MILLIONS

Danceable "Happy Medium" Music Is Key to Lawrence Welk Success Story

BY KATHERINE SHEEHY

Californians remember the days when out-of-town visitors came to Hollywood and immediately expressed a desire to see movie stars and movie studios — often a difficult request to fulfill. Now they happily hear tourists from the 48 states ask to see Lawrence Welk and Disneyland, wishes that can be gratified as rapidly as they can be whisked to the Aragon Ballroom at Ocean Park, or to the kiddies' wonderland at Santa Ana.

Why and how has Lawrence Welk become such a phenomenon? The description of his music, by one of his bandleader colleagues, gives a revealing answer:

"The music all the rest of us play takes the girl *away* from the man; when Lawrence plays, *he puts the girl back in the man's arms!*"

True, and staggeringly simple. Welk is a dance band leader who caters, first and foremost, to dancers. Here is a wise musician and showman (and, don't forget, a dancer) who has devoted many thousands of hard-working hours to formulating his fabulously successful format.

"I actually believe I've played more one-night stands than any other band in existence," he told us recently, between sets at the Aragon. "From my home town in North Dakota, we would leave for months at a time, playing all the small towns in the midwest, night after night, year in and year out. To give you an idea of the size of the towns — prior to our arrival, the hairdressers, the tailors and the clothing shops all did a rush business, because it was going to be a town turnout — a *live* band was coming to town!"

The rustic background of the leader of that "live" band would hardly suggest someone who, three decades later, would be one of America's top entertainment attractions.

In 1878 Ludwig Welk and his wife, to escape the threat of Bismarck militarism in their native Alsace-Lorraine, emigrated to America and settled on a farm near Strasburg, North Dakota. In their new homeland they raised a family of four boys and four girls. Lawrence, next to youngest of the boys, to this day has a trace of his father's Alsatian accent. Father Welk had a great love for music, and his sole luxury possession on arrival here was an accordion. After school and farm chore hours, young Lawrence was taught by his father to play both that accordion and the family's old-fashioned pump organ.

Before long the budding accordion soloist was in demand for every local celebration, and it was inevitable that he would hit out to try his luck in the big cities — like Aberdeen, S.D., where he formed his first band, and Yankton, S.D., where the group landed a daily radio program. Those first combos went under such names as *The Hotsy Totsy Boys, The Honolulu Fruit*

Gum Band, etc. Recalling the early days, Welk never fails to express his debt to those who helped him get a start.

"Tom Archer," he wrote recently in *The Billboard,* "is a perfect example of the many helping hands that reached out to me. Archer, former president of the National Ballroom Operators Association and operator of half a dozen ballrooms in the Des Moines-Cedar Rapids region, was the first to show evidence of understanding and to offer help. It began to seem natural to me to head to him after a flop engagement, and he never failed me. He offered me no words of wisdom. He just put me to work again, with a silence for which I was grateful. No one learned to examine himself more than I, and he knew it."

(This spring Tom Archer and his protegé had a dramatic reunion on the television airwaves when Ralph Edwards staged the Welk biography on *This Is Your Life.)*

Welk recalled that he regularly made it a point, after playing for an evening of dancing, to have a bite to eat with the manager of the ballroom. "I always started the conversation with 'What was wrong tonight?' I wanted his honest opinion on whether we played too many slow numbers, causing the dancers to lose interest, or whether we played too fast and wore them out. These continual consultations with the managers — and with the dancers, too — helped me hit a happy medium, and they are responsible for the music we play today."

Welk feels that any problems about business for ballrooms do not stem from a lack of desire by the public to dance, but from the music which they are offered. If local musicians take advantage of the current confusion and play *dance* tempos, they have a great opportunity to gain recognition. And they will force the name bands, when they tour, to play more appropriately for dancing.

The drama of the boy whose formal education never went beyond the fourth grade and who did not leave the farm until he was 21 was never more in evidence than at President Eisenhower's Inaugural Ball. Here was the Americana success story at its best. Audiences from coast to coast heard the announcer incredulously describe how members of the sophisticated assemblage were rushing to the bandstand with their beautifully embossed Inaugural programs, waiting patiently for Lawrence's autograph.

"Every one of them was a renowned personality," Welk told me, "and I was dying to get *their* autographs!" He related that the big thrill came when Mrs. Eisenhower told Alice Lon, the vocalist with the band, how much she and the President enjoyed the weekly TV show, and requested Alice and Welk to do a polka for them. As the Presidential party was leaving, the band broke into *Jingle, Jangle, Jingle,* Ike's favorite tune. The President turned, broke into his famous grin and waved a big O.K. to Welk.

The elegance of an Inaugural Ball prevails at the Aragon. Too many ballrooms throughout the country proclaim the feeling of "dance hall" and are so regarded by the patrons. This is not so when Welk and his 25 men are on the bandstand. The mammoth Aragon acquires the feeling of a drawing room. Throughout the evening there is complete liaison between orchestra and dancer. Most dance musicians during their ten-minute breaks dash backstage for a gin rummy session, but Welk's men take their relaxation by having fun with their guests, the dancers.

Perhaps the closest contact with the dancers happens when Welk walks over to the organ and plays a set of dance tunes, solo. This is the signal for the female members of the audience to climb aboard the bandstand and tag members of the band to dance with them on the ballroom floor. Another popular tag form begins when Welk invites a partner to come onto the stage and dance with him. He is tagged by one of the musicians, then brings another lady from the audience onto the stage, and so on — until eighteen of the Welk men are dancing. I watched the proceedings at the Aragon from 9 P.M. until 2 A.M., and not once did I see Welk or the other musicians leave the stage except to sign autographs.

In discussing the popularity of the polka, Welk said, "Strangely enough, requests for it usually come from the younger dancers, refuting the idea that polka is a dance for the older groups. I believe we get these requests because polka is a happy dance." The maestro turned to me abruptly and asked if I had ever seen anyone dance a polka with a straight face. I had to admit he was right. Perhaps the idea of watching reactions on the faces of the dancers might be a tip to the bands of the "cool" type.

Polka has been labeled "corn" by many people, and so has Welk's music. But a certain amount of corn (which is, after all, a relative term) is no doubt inevitable for one who caters to such a vast audience, representing all tastes and preferences. Welk isn't interested in giving a jazz concert (and jazz musicians ought not to assume that they can play for dancing). It's clear enough to see that Welk has the know-how to belt out a jump tune, to melt into an exquisite waltz, and

GRAND WALTZ FINALS: Winners of the June 9 Grand Waltz Finals at the Aragon Ballroom in Ocean Park, Calif., are (back row, l. to r.): Mary and Louis Nikita, 2nd place; George Ford and Penny Breen, 1st place; Bob and Susan Peters, 3rd place. Back row, right, is Lawrence Welk. Judges (front row, l. to r.): TV star Betty White, songwriter Jimmy McHugh, movie columnist Louella Parsons, Marge and Gower Champion, and DANCE Magazine's So. Calif. ballroom correspondent Katherine Sheehy.

to continue from dixieland to polka.

Welk has some things to say to dancing teachers. He fervently hopes they will assist in the demand for better dance music by instilling a knowledge of the perfect tempos in every phase of ballroom, and to teach to *dance music*. This will enable the dance patrons of tomorrow to demand, and get, dance bands that play for dancing. Too many teachers are guilty of acquiescing to their pupils' demands; they attempt to tutor them in the latest dance craze without providing them with a foundation in the rudiments of basic ballroom. I assured him that we were coming closer to this realization as a result of several teacher organization activities, including the National Committee for Ballroom Dancing, and that all qualified and competent instructors were alerted and eager to participate in the many opportunities for building further interest in the ballroom field.

Welk feels that the average dancer of today suffers in comparison with the average dancer of twenty years ago, simply because he has not had the exposure to "music which makes you want to dance." Tunes heard on TV, radio and records, supposedly for dancers, are a mumbo-jumbo of improvisation and straying from the melody and the beat. This should be reserved for the jam session and should not be heard in the ballroom.

Lawrence Welk today is 54, but a good thirty years younger in heart. He is the only bandleader who has survived the demands of weekly TV — now with *two* shows. While other big name bands have had equal opportunity to latch onto a top ten rating, they have all stubbed their batons in the attempt, by their refusal to give the public what it wants.

MERENGUE "FILLING"

Some Skeptical Comments About the Lore of Latin American Dances

BY EDWIN J. SIMS

The romantic stories that arise each time a new or old Latin dance is introduced hit their zenith with the Merengue. This dance pulls its stories, patterns, rhythms, motions and feelings from innumerable episodes pertaining to the Spanish, the Indian, the Negro, the Italian, etc. This, you must admit, covers a lot of pulling. Like all Latin dances, it is first romantic — having the pulsating beat of the so-and-so's, the enchanting rhythms of the who-zits, not to forget the supple movements of the what-zits.

Many times, listening to the drums and the gourds and the sticks and the jawbone and the bell, I have been tossed into a feeling that was somewhat less than romantic. For me, the prime offender in this little rhythmic family is the *maracas*, pertaining to which I quote: "The Indians of the Island of Santo Domingo are very fond of dancing, and in order to keep time they flourish very clevery-made rattles with pebbles inside which produce a rather raucous sound."

Maybe the sound produced by those Indians was merely raucous, but these rattles in the hands of an American makes "raucous sound" the understatement of the year. I have nothing against American musicians; rhythmically they are the best trained in the world. But their training in general seems to make them very, very busy, and each man, to show how proficiently he can play the instrument of his choice, adds his own little nuances. This, multiplied by six little nuances, becomes one big nuisance.

The height of bad taste for me is the next part — the so-called historical background of the Merengue. The stories are almost alike. The Haitians had a young prince who was lame (no information as to what leg). So the king decreed that all people at court dance in the fashion of a lame person, so that the prince would not be self-conscious. Maybe I am foolish, but I would imagine this would make him horribly self-conscious and would be a terrible pain in the leg to the court. The Dominicans tell almost the identical story, except it is a war hero. Now really — can you imagine us mimicking the limp of a war hero during a dance so as not to make him self-conscious? He would probably sock you, and who could blame him?

The dance itself is quite easy to do, and could be learned by the average man in an hour or so. But like all Latin dances, as soon as you learn the patterns and timing, some "expert" teacher will casually remark that "now you have to get the *filling* (meaning feeling) of the rhythm." This, they tell you, you can probably never acquire because you are a Gringo. And then for 100 hours or so, they prove that you will never get it.

What it is concretely—this "feeling"—has never been really ascertained. But the Latin teachers thank Webster for that word. They have made a career of it.

THE ROCK BEAT

NBC-TV Star Gives Her Views About the Influence of Rock 'n' Roll on Teenagers

BY DINAH SHORE

It looks as if Rock 'n' Roll is here to stay. Calypso beats can come and go, but the Rock Beat will go on rolling along.

There has been so much talk lately of whether the younger set is being wrongfully influenced by this form of music. Furthermore, so much thought is given to the question by the high school teenagers in the press conference we hold each week, that I feel it bears some discussion.

Frankly, I feel Rock 'n' Roll can be healthy and stimulating. It has certainly brought back dancing of an athletic variety. I think that's a lot safer for morals than the cheek-to-cheek, almost motionless dance pattern to slower tempos. Athletic dancing is good for the body.

Rock 'n' Roll has brought back the beat to music. I like anything with a beat, and for many years there hasn't been much in pop music. Progressive jazz was fine to listen to, but there was nothing to feel emotionally.

I want to make it clear that I don't like all Rock 'n' Roll. In the beginning there were some songs with *double entendre* and risqué lyrics. These I abhor.

Rock 'n' Roll can't harm youngsters who have acquired a proper foundation at home. Those parents who object to Rock 'n' Roll are creating a bugaboo which simply does not exist.

We should give our children the right background and then learn to trust them. In a few years the fuss will die down — and a new idol, in the tradition of Sinatra-Ray-Presley, will be upsetting the parents of a new generation.

ROCKIN' ON TV: Songstress Dinah Shore (l.) and film dancer-actress Shirley MacLaine go into a number on a recent NBC-TV "Chevy" Show.

WINDY CITY CALYPSO

Some Variations Arranged by Two Well-Known Chicago Teachers

BY ELISA STIGLER and LEON PALMISANO, JR.

A Trinidad authority says, "To reduce the Calypso to a rigid routine would rob the dance of its most delightful feature." In other words, learn the characteristic steps and then "do what comes naturally." The routine below, with the unusual feature of having each partner begin on the same foot, is more suitable for "intermediate" level dancers.

1. Partners face LOD, R Hand Clasp Pos., elbows bent, knees relaxed unless otherwise specified:

Each begin L	Cts.
Fwd L, *straight knee*, toes fwd	1
Bwd R *(behind L)*	2
Fwd L, *straight* knee	3
Raise R hip & lower R shoulder	4
Repeat preceding 4 cts, begin R	5,6,7,8
Cross L fwd in front of R	1,2
Swd R, no wgt, ft flat, toes fwd	3,4
Repeat preceding 4 cts begin R	5,6,7,8
Man 8 steps in place (Sway), begin L	(8 cts.)
Girl 8 steps fwd, cross in front of man to his L side	(8 cts.)
Girl 8 steps in place (sway), begin L	(8 cts.)
Man 8 steps fwd; cross in front of girl, finish directly behind her	(8 cts.)
(Each fwd in LOD — release hand)	

2. Partners face LOD, man *behind* girl

Repeat 1st 8 cts. of Sec. 1, moving fwd in LOD	(8 cts.)
Repeat same 8 cts of Sec. 1, each *solo* ½ circle lft	(8 cts.)
Repeat preceding 16 cts., finish in R Hand Clasp Pos., fwd in LOD (same as starting pos.)	(16 cts.)
Fwd L	1,2
Fwd R	3,4
Swd L (keep wgt over R)	5
In place R	and
Close L	6
Swd R	7
In Place L	and
Close R	8
Repeat preceding 8 cts.	

3. Partners fwd in LOD, Separation Pos., elbows bent:

Swd L, *no wgt, straight* knee, bend fwd	1
Step on ball of L ft beside R heel	2
Slide fwd on L, finish wgt on L (similar to buck or chug from tap dancing)	3

CALYPSO IN HAWAII: Youngsters from the studio of Ginny and Dan Wallace in the Royal Hawaiian Hotel, Honolulu, dance in a Calypso Line, with the 3rd young lady displaying extra zest for the side-kick.

Turn ½ to rt (on L) and point R fwd	4
Repeat preceding 4 cts., begin R, finish facing LOD	(4 cts)
Repeat preceding 8 cts., *but* finish facing each other, wgt on R	(8 cts.)
Partners face to face:	
Point L swd twice, L knee straight, R knee bent	1,2
Close L, toes and knees together, knees bent, and swivel from lft to rt — finish with wgt on L	3,4
Reverse preceding 4 cts.	5,6,7,8
Repeat first 4 cts.	9,10,11,12
Bwd R (behind L)	13
Swd L	14
Close R (knees together and bent) and swivel	15,16

The following can be to any Calypso tune, like *Jamaica Farewell* (Waldorf MH45-245). Description for man; girl counterpart, unless otherwise indicated:

1. Closed Pos.

Fwd L, R, L — ft close to floor, like a shuffling walk	1,2,3
Brush R ft swd & raise swd, raising R hip	4
Reverse preceding 4 cts.	(4 cts.)
Repeat preceding 8 cts.	(8 cts.)

2. R Hand Clasp Pos., fingers of outside hands point upward, elbows bent

Swd L, *no* wgt	1
Fwd L (in front of R), relax and straighten knee	2
Reverse preceding 2 cts.	3,4
Repeat preceding 4 cts.	5,6,7,8
Release hands; each solo circles in place (man lft, girl rt) with same step; elbows bent, fingers point upward	(8 cts.)

3. Partners face-to-face, swd in LOD, R Hand Clasp Pos.

Swd L	1
Close R	2
Swd L	3
Brush R swd (relaxed knees)	4
Reverse preceding 4 cts.	5,6,7,8
Bwd L (in back of R)	1
Swd R	2
Bwd L (in back of R)	3
Hold	4
Reverse preceding 4 cts.	5,6,7,8
Repeat preceding 16 cts.	(16 cts)

4. Partners face LOD, R Hand Clasp Pos.

Fwd L, R, L (short, shuffle steps)	1,2,3
Raise R knee, crossing in front of L knee, bending L knee	4
Reverse preceding 4 cts.	5,6,7,8
Repeat preceding 8 cts.	(8 cts.)

5. Same Position.

Fwd L, straight knee	1
Close R, bend knees	2
Repeat preceding 2 cts.	3,4
Fwd L, R, L, shuffling walk	5,6,7,8
Repeat preceding 8 cts. 1st to rt, then to lft.	(16 cts.)
Break: Release hands, *each* walk solo circle (man lft, girl rt)	(8 cts.)

NEWS OF BALLROOM DANCE

HERE AND THERE

Jack Petrill of NYC's Arcadia Ballroom, chairman of the Nat'l Ballroom Operators convention in NYC Sept. 23-25, reports that the NBOA contest is being enthusiastically accepted by ballrooms around the country. So far there are to be 3 couples from LA, 2 from Chicago, and 1 couple each from Milwaukee, Minneapolis, Pittsburgh, Philadelphia, Cleveland, Detroit, Lowell, Mass., and Pawtucket, RI. Winners will be featured on a major TV show. Teachers interested in arranging for pupils to participate may contact their local ballroom, or write to Otto Weber, Managing Sec'y, NBOA, Box 624, Des Moines, Ia. Polka finals will be Sept. 24, and the Waltz, Fox Trot and Tango finals will be Sept. 25.

DANCE Magazine Publisher Rudolf Orthwine reports an impressive performance on the part of contestants from Austrian and Bavarian dance clubs in the *Nationalen Amateur-Tanz-Turnier* held June 29 in the Blau-Gold-Casino in Munich. Dancers used the English style . . . The visit last month of BALLROOM USA's Dorothea Duryea Ohl to Haiti was front-paged with story and photos in *The Haiti Herald*. In the next issue Mrs. Ohl will report on the ballroom scene aboard the S. S. Ancon and in Haiti and Panama.

May 31 marked the 2nd year for the Closed Canadian Amateur Ballroom Dancing Championship, and the event was again held in Halifax, N.S., with "Corte," that city's Dance Club, acting as host. Winners were Len and Ann Hart of Halifax; Alex and Marg Robertson of Hamilton were 2nd; and John Bullock and Chris Sanger of Toronto were 3rd. Judges were John Cluff of Toronto, and Gunter Buchta and Mrs. Joyda Parry, both of Halifax. Rules of the Int'l Council of Ballroom Dancing were used for the competition. Writes Mr. Buchta: "We all look forward to the day when Canada and the United States will compete."

Paul Mitchell, 22-year-old brother of DANCE Magazine staff photographer Jack B. Mitchell, has joined the Arthur Murray teaching staff in Miami.

Grace V. Hansen, chairman of the Ballroom Committee of the Chicago Nat'l Assn. of Dance Masters, has been made Dance Coordinator and Professional Consultant of the Metropolitan YMCA's of Chicago.

SO. CALIF. BALLROOM NOTES

Plans have been announced to rebuild the Colonial Ballroom, recently destroyed by fire, and Myrna Myron promises a fall opening. The Colonial had one of the few excellent dance floors in LA. Owners and managers of most other ballrooms seem to have an elemental approach to the maintenance of their floors; they have them heavily waxed and believe the resulting lustre makes for a proper dance floor. This slippery condition has long been the complaint of steady patrons, who feel the need of checking their Blue Cross insurance before starting to dance . . . The torrid temperatures in LA haven't dampened the ardor of the dance enthusiasts. The Palladium brought Harry James back for the month of July and has Charlie Barnett signed for an Aug. opening. Ray Robbins returned to the Aragon while Lawrence Welk was in Europe.

And now it's Disneyland entering the dance scene. They have added areas and dance bands for Fri. and Sat. "Date Nights" throughout the summer. The Plaza Gardens has the Disneyland Dance Band, Andy Iona and his Islanders are in the Pavilion, Frontierland has a new band in the Golden Horseshoe, and Tomorrowland's Yacht Club will probably get the biggest play with the addition of the Yacht Club 5-piece combo . . . Another spot in Las Vegas to dance! The highly romantic Sky Room penthouse atop the Desert Inn features Ernie Coleman's small group playing wonderful music . . . Bandleader Jerry Gray was married in Vegas to the former Joan Barton.

CANADIAN CHAMPIONS: John Cluff of Toronto (l., above), Chairman of the Canadian Dance Teachers Assn. Ballroom Branch, presents a plaque to Len and Ann Hart of Halifax, N.S., winners of the 2nd Closed Canadian Amateur Ballroom Dancing Championship, held May 31 in Halifax.

Dave Camorra, one of the asst. ballroom teachers at the Palos Verdes Club, is the 1st winner of the Dan Dailey scholarship at the Champion-Sheehy Dance Workshop . . . Mary and Bernard Flack won the Spring Dance Waltz Contest held by Nat'l Smooth Dancers. They can be proud of their award as Vic Zellerbrough in 3 really great judges: Grace Rocklin, Carlos Molina and Eric Liedberg . . . The Parent (LA) chapter of Nat'l Smooth Dancers journeyed to San Francisco in July for the Annual Charity Dance. The "Perpetual Fox Trot Trophy" contest created a lot of interest and fun since contestants couldn't dance with anyone from their own chapters, nor with anyone with whom they had come in 1st, 2nd or 3rd in a previous contest.

Congratulations and thanks are due Paul Coates and his "Confidential File" staff for their exposé TV show on ballroom dancing schools. In his excellent documentary style, and concluding with interviews, Coates really tore into the studios where they have semi-weekly business meetings and no dancing ability. He showed a middle-aged woman with little money being taken over the hurdles and pointed out that teachers were told *how* they had to discover and question pupils' idiosyncracies for future "blackmail" lessons. Station KTTV was flooded with calls and letters for an encore showing and this response was repeated when the show was viewed in San Diego and Santa Barbara. We strongly urge teachers and organizations throughout the country to request their local stations to show this film, both for their own protection in the community and for enlightening the public.

The home of the Cha-Cha in LA, the Club Seville, was visited by NBC-TV's "Tonight," and showed some superb dancing by the Lester Horton group. BALLROOM USA several months ago alerted West Coast Merengue fans that the Seville was the 1st and only spot (and still is) to feature Merengue out here.

Katherine Sheehy

BALLROOM IN HONOLULU

To this Chicagoan it looks as though the dance studios in Hawaii are on their toes. Looking in the classified directory under the heading "Dance Schools," I found very few. Friends told me to look under "Hula," and there were several where ballroom is also taught . . . Ginny and Dan Wallace are at the Royal Hawaiian Hotel, conducting sophisticated ballroom classes of both local groups and

Rena Kerby

FROM HAITI — IBO! In an early issue you'll be reading about Ibo, a ballroom relative of Haitian Meringue, which Port-au-Prince dancer-teacher Jerry Thomas is currently demonstrating in the USA. Mr. Thomas, in the photo above, has as his partner Gladys Dejoie.

visitors, with special emphasis on children's Cotillions and So. American rhythms. Dan will assist Leroy Prinz in the dances for *South Pacific*, to be filmed this summer on the island of Kauai . . . Yolanda Veloz (of Veloz and Yolanda) and her 4 children are at the Edgewater Hotel, where she is conducting children's classes and arranging children's parties. Also there, specializing in Latin American rhythms, is Ina Craven.

Eddy and Alma May Rogers teach ballroom at their beach studio as well as at 7 military bases. Their groups are large and classes are followed by social hours . . . Tito Cezar has a large ballroom studio and specializes in Latin dances . . . Arthur Murray's Waikiki studio is being enlarged. They have a medal system similar to the ones in the USA.

The claim here is that Calypso is dead and that Hawaiian will be the next ballroom craze, similar to the "Ballroom Hula" which was introduced a few years ago. As a matter of fact, I could find practically no Calypso in the studios I visited. Calypso Joe, who has a famous night spot here, maintains, like others, that Calypso is basically for solos or groups, not ballroom.

The Monarch Room of the Royal Hawaiian Hotel had a fabulous show, which included ballroom numbers, to celebrate the maiden voyage of the Matsonia. The young native singer-dancer, Ed Kenney, was emcee — and Hilo Hattie was at her best . . . Every hotel has a good orchestra with dancing nightly . . . The Lurline, on which I sailed, has no ballroom instructor but there are free Hula lessons — by a man teacher.

Louise Ege

BALLROOM IN THE SOUTHWEST

New Mexico champions Mary Helen Baxter, Joseph Warner III, Jane Elder and John Nevin (see April BALLROOM USA) were thrilled to receive invitations for 2 West Coast appearances. 1st they were on Lawrence Welk's *Top Tunes and New Talent* ABC-TV show. Then they were part of the floor show of the Nat'l Smooth Dancers' 8th annual *Dancing Cavalcade* in San Diego, sharing the spotlight with such superior teams as Carmen Carlos and Vincent Scillato and Betty and Burnett Bolloten (1956 and 1954 Champs).

This reporter was honored to be a finalist Cavalcade judge, along with Jack Cione of Phoenix, Marguerita Otero Russell of San Bernardino, Derrall and Chloe Call of Long Beach, and Charley and Margaret Baker of L. A. Decisions were tough, with finalists from 41 preliminary contests putting forth their best efforts. Winners were: All-around, Allan and Gwen Scott of San Diego; Fox Trot, Tiff and Miriam Payne of Santa Monica; Waltz (a tie), Sid and Thelma Martin and George Ford and Penny Breen of L. A.; Rumba, John and Angie Losoya of San Diego; Tango, Allan and Gwen Scott. The high fashion in both men's and women's dress won praise from the sell-out audience. Many of the competing and exhibition teams have accepted invitations to appear in Santa Fe for the 1958 New Mexico Ballroom Revue in March.

The Nat'l Ballroom Operators Championship, to be held in Sept. in NYC, will see some fine competitive teams from the West Coast. The Aragon Ballroom in Ocean Park, Calif., is sponsoring eliminations in the area, and couples began competitions June 28 for the conveted trip.

An important element in the ballroom dance picture in Phoenix is Jack Cione, the very capable director of 12 studios throughout Arizona. Beautiful design is the keynote of his studios and his success as a teacher is demonstrated in his large school programs and weekly TV shows . . . Many Sat. nights the guests at the New Mexico Room in Santa Fe include Glenna Gromek and her husband Stan. Their Latin dancing is a delight to watch, and their Western Swing is perfect. Glenna owns the Continental Dance Studio in Albuquerque. *J. H. Vandapool*

SUGGESTIONS FOR CORRECT DANCING

Do not wriggle the shoulders.
Do not shake the hips.
Do not twist the body.
Do not flounce the elbows.
Do not pump the arms.
Do not hop — glide instead.

Avoid low fantastic, and acrobatic dips.

Stand far enough away from each other to allow free movement of the body in order to dance gracefully and comfortably.

The gentleman should rest his hand lightly against the lady's back, touching her with the finger-tips and wrist only, or, if preferred, with the inside of the wrist and the back of the thumb.

The gentleman's left hand and forearm should be held up in the air parallel with his body, with the hand extended, holding the lady's hand lightly on his palm. The arm should never be straightened out.

Remember you are at a social gathering and not in a gymnasium.

Drop the Turkey Trot, the Grizzly Bear, the Bunny Hug, etc. These dances are ugly, ungraceful, and out of fashion.

(Until you came to the last paragraph, you may have thought you were reading a present-day treatise. The foregoing code of dancing behavior was issued in 1914 by Castle House, the New York City school of Vernon and Irene Castle. Good dancing is still good dancing. — Ed.)

SIDELINES SYMPOSIUM

AND *NO* VOCALS

One of my editorial duties that causes my husband practically no pain is listening to records — particularly if they are Studio Records. The latest batch of nine 45 RPM's have two tunes (in the same category) to each side, with a few seconds break between numbers. Each side takes about 5 minutes to play.

This type of recording may not altogether replace in my affections the old tried and true one-melody-to-a-side, but they made a good start at doing so when I tried them out on a few private-lesson pupils. That little pause between numbers

is rather relaxing, and the change in melody breaks the monotony. Seldom do you wish only one number in any given category; and in case you do, it is easy to see the separation on the record and to set the needle at the half-way mark. I would think these would go over very well at studio parties.

In my first report (Jan. 1957) I forgot to list on the credit side the fact that Studio Records are wholly instrumental — NO singing. That's one of the reasons why the rhythm is so good and so easy to follow throughout. I signed off by saying I was disappointed to find no Cha-Cha's among the first group. There is a Cha-Cha disc in this batch, but I'm not much happier. The rhythm is there, but it lacks life and fire in my estimation and doesn't quite make you feel like doing Cha-Cha. Most of the Mambos, too, are a bit on the sweet side, with almost a Rumba-like quality — except for *Escondido,* which much more nearly gives out with that Mambo flavor.

My teen-age daughter was disappointed — "No R & R!" But a couple marked "Swing" could be used for Lindy by the more mature or more conservative dancer. *Give Me the Night Life,* marked "Med. Fast," has almost a Lindy beat too and seemed to me to be slow to med. slow; but for the most part I find myself in agreement with their speed classifications.

It's good to hear what sounds like a mighty sweet violin. So many orchestras today seem brass-heavy. That accordion is tops, too — listen for it in *La Temptation Tango,* my almost favorite of all those bright, sparkling, danceable numbers played by Will Kennedy's Dancetime Orch. He wrote it too, as he did many of the other numbers in the group of Fox Trots, Waltzes, Tangos, Rumbas, Sambas, Mambos and Cha-Cha's. *D. D. O.*

IN THE MAILBOX

Dear Dorothea:

Because your Ballroom Dictionary is very useful for dancers and teachers to speak the same language, I have become one of your regular readers. I would like to encourage a common terminology and I especially like your "flexible" points of view . . . I am writing for clarification of your description of the Cha-Cha. In the March issue, on page 58, in your explanation of the basic Cha-Cha you mention that the dance has 5 movements and counted in the following way:

(1)	Slow	1, 2	7 beats
(2)	Slow	1, 2	
(3)	Quick	1	
(4)	Quick	1	
(5)	Quick	1	

Shouldn't the 5th count be Slow in the following way?

(1)	Slow	1, 2	8 beats
(2)	Slow	1, 2	
(3)	Quick	1	
(4)	Quick	1	
(5)	Slow	1, 2	

Bill Pillich
Dept. of Phys. Ed.
U. of Calif.
Los Angeles 24, Calif.

• • •

To be technically correct, "Count 5" should carry the tag "Slow." This does not produce the proper feeling, however; and as a matter of practical teaching procedure, if the instructor asks for "2-S, 2-Q, 1-S," the pupils dwell on that last "1-S" too long. I discussed this with a musician who is also a good dancer. His explanation of why one could consider "Count 5" to be "Q" was: "You hit it so fast you *have* to call it Q."

D. D. O.

ADVANCED TERMINOLOGY

Vocabulary Shortcuts for Teaching More Complex Step Forms, Small Combos, etc.

BY DOROTHEA DURYEA OHL

The good teacher seeks to express his thoughts and phrase his commands clearly, concisely — and pungently. Too many words, too much technical jargon, leaves the average pupil very, very cold. The effort to compress long-winded explanations has resulted in some useful vocabulary short-cuts and teacher phraseology. The more advanced step forms have acquired some names which are generally more picturesque than accurately definitive. A short, crisp label for a step, or a series of steps, saves much valuable teaching time. Similarly valuable, too, are the tags bestowed upon those short combinations of movements and steps which are in frequent use. (These "small combos" may be preceded, or followed, by a sufficient number of walking steps to complete a phrase in themselves, or may find themselves an integral part of a more complicated whole.)

Every teacher has his own pet expressions, logical and comprehensible to both teacher and pupil. Many of the following terms will be, undoubtedly, familiar friends; others less familiar you might wish to adopt. Perhaps the most universally used term in this category is the one which combines, in one hyphenated word, the two absolute elementals of ballroom work — so let's begin with

Side-Close: A side step with one ft. plus a close with the other. Illus.: "Three side-closes lft" — "A step to the left side with the L ft; close the R ft to the L ft; repeat this twice more, doing it 3 times in all."

Side-Cross: A side step with one ft plus a cross step (fwd or bwd) with the other.

Quick-Close: This indicates the tempo of a Close after its direction is established. Illus.: "Three side-closes lft" may evolve into "Three Quick-Closes."

Slow-Close: Same as above. Useful in comparison, as — "It's a *Quick*-Close, not a slow one," or vice versa.

Quick-Cross: Indicates the tempo of a cross step after its direction is established. See *Quick-Close.*

Slow-Cross: Same as above.

A Seven: A term borrowed from Irish dancing. 3 quick side-closes L (or R), plus a step L (or R) in place. 7 movements, hence the term.

Dip Two-Step: A two-step, the final movement of which includes a bend of the knee. Illus.: Side L; close R (Q); bwd L, bending L knee.

Walks: A series of steps in the same direction, as "Four walks fwd."

Plant Your Foot: To place the ft *very solidly* upon the floor, as — in explaining a Tango Basic Five — "When you do the 4th step, *plant* that ft firmly because you must stay on it for 2 cts."

Stop: Check your weight. To insure proper control of body motion. Illus.: "*Stop* on the 3rd step fwd because you are going to step *bwd* on the next."

At Your Partner: To indicate a change in the line of movement. Illus.: "Step *at* your partner with the next step instead of beside her" (when teaching a series of steps which involves changing from — or to — R or L Outside Pos. to — or from — Closed Pos.).

By the Numbers: "I'll do it for you and count it out in time to the music; then you do it as I count it out." (All GI's who have done Close Order Drill will know this term.)

There will be more of these next month. Have you a pet expression that you find effective? Name it, define it, explain its use *and* its usefulness, and we'll add it to our list.

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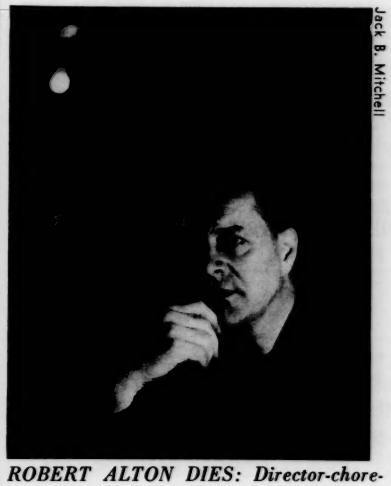
IN THE NEWS

NERVI FESTIVAL: Above, the scene of the International Ballet Festival at Nervi, Italy, held for the third time this year. Its July presentations included performances of "Pas de Quatre," staged by Anton Dolin with Markova, Schanne, Chauviré, and Fracci. This year's Festival also featured premieres by the de Cuevas Co., Luisillo and Co. and "Ouverture per le Regime" by Uggo dell'Ara.



Jack B. Mitchell

ROBERT ALTON DIES: Director-choreographer Robert Alton, 51, died of a kidney ailment on June 12. Mr. Alton, who studied with Mikhail Mordkin, began his career as a dancer. He choreographed for 4 "Ziegfeld Follies" and many musicals, including "Pal Joey," "Anything Goes," "Hellzapoppin'," and "Me And Juliet." He went to Hollywood in 1935 to stage the dances for "Strike Me Pink," and since then was responsible for the dances in numerous films, including "Show Boat" and "Call Me Madam." In 1949 he became a film director at MGM. The above portrait was made during rehearsals of Broadway musical "Hazel Flagg."

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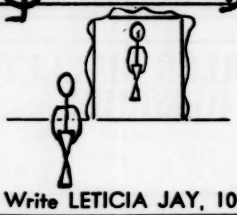

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DANCE ALLIANCE

(continued from page 12)

Jilly and Lisa Martin in a *czardas*. While Mr. Jilly demonstrated considerable athletic and balletic prowess, Miss Martin unfortunately had to resort to pantomime in place of the *czardas* technique, more natural to her Hungarian-born partner.

Comedy for Three (4) Characters had choreographer Valentina Oumansky, Sandy Levitt and Jerry Goodley in a playful dress-shop scene. Miss Levitt's beautiful body and comic expressiveness made her a focal point every moment she was on stage. As the Sophisticate (against Miss Oumansky's Shy Girl and Mr. Goodley's Salesman) she had a field day. The audience had one too, for *Comedy* is a piece that would be pleasant on any program. (The fourth character, it turned out, was a dress-maker's dummy.)

The Miller's Dance, brought to the last generation so electrically by Massine in his *The Three Cornered Hat*, was the emotional success of the evening in a performance by Rita Lupino. The hallmark of Flamenco dancing is its ability to arouse *emoción* — excitement. In choreography for which she gave her accompanist, Luis Alvarez, half credit, Miss Lupino aroused her audience to heartfelt "ole's."

Francesco Varcasia and Barbara Lloyd followed in the *Blue Bird Pas de Deux*. Again a new partnership. But with classic ballet as the medium, this usually is a minimal obstacle. The apparent difficulty was that Mr. Varcasia had so much at stake (because of his current effort to dance the Nijinsky role on film) that he was trying too hard. This, of course, is automatic ruin to any performance. Both Mr. Varcasia and Miss Lloyd (formerly a featured Ballet Theatre soloist) have technique and experience more than adequate to the undertaking. Had they been given a second run-through, one felt, they might well have done it admirably.

Miss Oumansky opened Part III of the program with *In The Hills*, to music composed for her by Alan Hohvaness. Program-noted as "a North Carolina back-country girl joins the fun of a Friday night stomp dance," it provided the welcome opportunity of seeing the dancer at her own comic and technical best.

Again in the closing, excellent programing was displayed. The gorgeous theatricality of Japanese costumes was used in dances of Hokkaido. With leader Takeuchi Keigo on location for *South Pacific*, dancers Takaoka Kiyoko, Kataura Misao, Onishi Natsumi and Ishii Terao joined

with narrator Wakita Kayako to bid the audience a kow-towing farewell.

All of these performers work regularly in movie and professional concert appearances. Yet all of them agreed in advance to appear for only a token payment in order to get Dance Alliance off to a good start. Since nothing succeeds like success, their generosity has been well repaid. Coming to the performance as individual dancers, they left it with a new, enviable group identity.

Los Angeleno dancers have long hesitated to take this giant step in the belief that they could not support a continuing project. But as one of the interested parties observed: "Really, L.A. is wild with dancers. There isn't a reason in the world why they can't supply any type and number of dances any program could require."

Dance Alliance, Inc., has no intention of becoming a producing company. It will, though, set up a screening group to listen to the ideas of dancers for new works. And it will help financially and artistically to get accepted ideas into program form. It would seem that the future of the dancers of Greater Los Angeles is in very capable hands.

THE END

Geoff Cook

CALIFORNIA VISIT: Mieczyslaw Pianowski, who for 13 years was ballet master and featured dancer with Anna Pavlova's Co., and who was at her bedside when she died in 1931, visits his sister-in-law Olga Ziceva, well-known San Mateo ballet instructor. During World War II, Pianowski was a leader in the Polish underground, and today he is striving to free his wife from Soviet internment. He currently teaches ballet in Amarillo, Texas, where he is associated with the Musical Arts Conservatory.

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DANCES OF THE SOUTH PACIFIC

(continued from page 29)

Europeans they were still in the Age of Polished Stone, but socially they were well organized. Fishing grounds were regulated to insure maximum catch; crops of yams, taro and sweet potatoes were supervised for favorable yield; and inter-island trading systems were devised so that regions poor in garden land could barter craft-goods for food.

But the regulatory systems that these small, isolated societies worked out for themselves did not depend for enforcement on statute law, courts or police. Rather their sanctions were built into the way each group organized itself through institutions, ritual, myth and belief. They had to do with the way the group traditionally thought about itself in relation to other groups and to nature — their conception of the world and of the nature of men, animals and plants, their ideas about sex and the role of the individual as a member of society. Every community had its own ideas and attitudes on these subjects, and they formed a largely unstated philosophy of life underlying the local religion. Native beliefs of the Pacific may seem strange to us, since they are historically unrelated to Christian, Hebraic, or other more familiar European sects. However, some of them, such as ancestor worship, may stem from Asiatic prototypes.

In ancient Polynesia, for example, where a strong priestly class developed, the universe was conceived not as finished or static, but rather in process of development through dynamic procreative power believed to be inherent in nature. According to native mythology, the world is perpetually in process of creation through spontaneous generative acts — predominantly sexual in nature. The male principle is opposed to the female, but both principles are recognized as essential and natural. To keep them apart except on appropriate occasions and to facilitate their union at auspicious times was an important function of the *tabu* system.

Within this context of religious belief, the frankly sexual accent in many Polynesian dances takes on a deeper meaning. Through the dance man relates himself to cosmic power and symbolically enacts the procreative drama of the universe.

Actually, most dances in this area had a double meaning — one obvious, the other hidden — and it was believed that through its hidden meaning the dance had magical or religious power. To understand the dance at this deeper level of magical

or religious efficacy, we need some comprehension of certain basic ideas common in these islands, but exotic to us.

The belief in *mana* as the effective, impersonal power in the world is virtually universal in the Pacific, and much of the native ritual is designed to control the effects of *mana* as an active force in the immediate environment. Means and ends vary locally, but it is toward obtaining *mana* that many of the ceremonies are directed. Within this frame the dance is frequently viewed as one of man's major tools for obtaining or controlling supernatural power.

In ancient Hawaii, where a feudal type of social order prevailed, elaborate genealogies related high chiefs to the gods. These were chanted from memory on appropriate occasions to establish the rank and sacredness of a chief. The first-born of a lineage was believed to be the repository of the *mana* of the group, and great care was taken to ensure purity of lineage. A high chief's virgin sister was believed to be the only female of sufficiently high rank and purity to bear his first child. The mating of brother and sister took place in public, and was the focus of a dramatic religious ceremony marked by chanting, drumming, feasting, and dancing of the sacred *hula.*

The importance of both male and female roles, the elaboration of ceremonies in daily life, and the complexity of belief which characterize Polynesia are all reflected in the dance forms. A similar accent, minus the notion of sacred chiefs, is manifest in many of the dances of Micronesia, where caste is based not on belief in descent from the gods through family lines (reckoning descent through both father and mother), but on a system of matrilineal clans (reckoning descent through the mother only) ranked according to wealth. In Micronesia, however, due partly to missionary enterprise and to paucity of records, native beliefs have been to a considerable extent lost or distorted and the deeper meanings of the dances obscured.

The dance as a magical means of dominating nature and the supernatural is well illustrated in many of the dances of Melanesia. The idea stems from the natives' confidence that man can control nature directly if only he knows the rules which govern it magically.

In many parts of Melanesia, for example, a man's main aim in life is to acquire social prestige by accumulating

(over)

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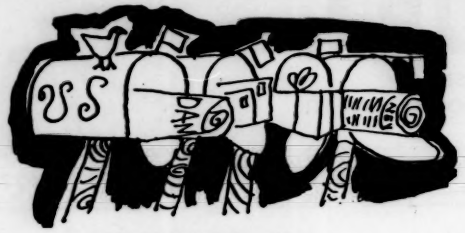

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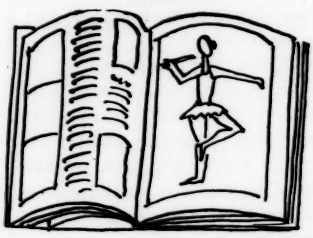

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DANCES OF THE SOUTH PACIFIC

(continued from page 67)

and giving away wealth in the form of boar's tusks, yams, shell ornaments, bark-cloth, pottery, etc. To obtain the wherewithal for this prestige quest, a man needs *mana* —— without which his yams will not grow big, his canoes will not prove seaworthy, his trading expeditions will not prosper. Dancing in this context is believed to function like an acted-out spell, compelling the desired result directly by its own intrinsic effectiveness.

In certain communities a man, with the help of his relatives, buys his way into one of a number of male secret societies and keeps buying his way up the rung of the society's prestige ladder as far as his personal circumstances permit. The payments are a form of initiation fee, and the event is celebrated by elaborate ceremonies, including dances in which society members wear masks to conceal their identity and personify super-natural patrons. Elsewhere masked representatives of animal and plant totems dance to reinforce the bond believed to exist between the group and its totemic guardians and to elicit *mana* through them.

In this male-dominated society, where leadership is exercised chiefly by clan and secret society heads, dancing in the most important ceremonies is primarily a male prerogative. Under the circumstances it is interesting to note that the resurrection ceremony, used over a wide area in Melanesia to accent male life crises such as boys' initiation into manhood, has been interpreted in Freudian terms, as symbolizing a periodic return of the adult male to the communal womb and his rebirth into a new and more respected social status. We note also that not only the values but also the emotional atmosphere — the grimness of life and the tension engendered by a highly competitive struggle for wealth and power — seem to be reflected in the movements and expressions of Melanesian dancers.

This view of the deep-seated importance of the dance in the South Seas throws light on the persistence of native dancing under changing conditions of modern life. It appears to be no accident that, even where the native culture has undergone great alteration and many of the old customs and beliefs have disappeared, the dance lives on with much of its traditional vitality. In fact, ancient values and native truths, which have been denied other forms of expression, again and again are vigorously affirmed. *THE END*

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TALK OF THE TRADE

BY TONI HOLMSTOCK

We are happy to report this month on a cobbler who doesn't always stick to his last. We had heard glowing reports about the Hinote Dance Festival, which started last year, and we decided to see for ourselves. To our surprise and pleasure, we found the raves were not exaggerated.

Jeanne Hinote, Flint, Michigan dance teacher, and her husband Gary, cobbler and merchant of dance shoes and supplies, had attended many conventions. They had listened, observed critically, and planned. Then they went to work as a team — one knowing the teachers' needs, the other approaching the idea from the organizer's viewpoint. Together they organized a three-day session for teachers and students which is a pattern worthy of the attention of all dance teacher organizations.

Their thinking included consideration of the problems of those who could not devote a full week to a dance session — for reasons of expense and of time. And so the entrance fee here was very low. And the meeting was scheduled for only three days. The Hinotes considered the problem of space for suppliers' displays. Those were set up in a spacious area through which all participants had to pass on their way to classes. The problem of faculty was very well thought out. How much time to allot to each faculty member has always been a disputed point in the arranging of teaching schedules. The Hinotes decided that it was unfair to any teacher to have him teach for less than three hours, and so each teacher was permitted three hours for instruction — to be used as he saw fit. That time could be divided between technique and a routine, a series of routines, all technique, etc. In fact just about all of the gripes which they had heard expressed at other dance teacher instruction programs they considered and made an effort to rectify.

Toni Holmstock at Hinote Festival.

They looked for and found the largest place available in Flint. The huge auditorium of the I.M.A. in that city is a dance teacher's dream. It is clean, seemingly limitless in space, and it happily accommodated the 450 who attended. The faculty members had a large raised platform to work on and a sensitive mike that brought the voice clear and true. The building was pleasantly air-conditioned. And, although Mr. Hinote sells dance supplies, there was not the slightest instance where he attempted to "push" his products. The turnout of other suppliers indicated their confidence in him.

Adjacent to the auditorium area was a food-and-drink counter which served a variety of foods at very nominal prices. And there were long tables and chairs to accommodate those who wished to use them. Others found that they preferred to sit in the elevated areas surrounding the floor so that they could observe a class while eating.

The faculty we observed were, without exception, excellent. The response from the teachers, unusual. Almost all those present attended every session. Classes lasted fifty minutes, and every class started on time. The atmosphere was clean, congenial, and pleasant. No detail had been overlooked. Evening schedules were arranged to offer a folk dance program and the dance recital which concluded Jeanne Hinote's teaching year. Both were tastefully presented.

Such a project doesn't flow smoothly of itself. But the good thinking, careful planning, and well organized timing paid off in one of the finest large-scale operations it has been our pleasure to observe. Most of those attending were not members of dance teacher organizations. (In fact, the year before Mr. Hinote had extended an invitation to organizations to send representatives to sign up members. Only the Dance Masters of America took advantage of the offer this year.) Teachers and students who had not previously been out of their territory were thus pleasantly introduced to the idea of working with others and of learning more about dance

in attractive, gracious circumstances.

In addition, the community of Flint gained a new understanding and respect for the dance teacher. Governor G. Mennen Williams, in his fine letter addressed to the Festival, showed an interest which should be widespread in every community. The excellent address made by Mayor Fred Algoe at the opening of the Festival made everyone present, from Maine to Montana, feel welcome. The meeting was a service to the dance profession.

•

We were very interested in a preview of DENNISON'S most recent materials. The exciting new colors in crepe paper made for some very beautiful dance costumes. For those who have unpleasant

A student models a Dennison crepe paper costume.

memories of crepe paper costumes, may we assure you that many of the difficulties have been avoided in projecting this new idea. The costume shown had been thoroughly tested under actual dance school conditions. For those schools which have never used costumes, this might be an excellent way of starting. In many instances they could be used in conjunction with fabric costumes. Cost of material for typical costume runs about two dollars. As a low cost do-it-yourself project, this is an excellent idea.

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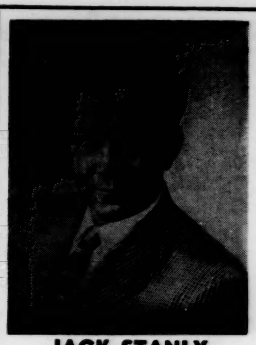
During the summer months, when keeping fresh becomes a problem, we look for all sorts of relief methods. Parfum EVYAN has incorporated White Shoulders, that wondrous halo of fragrance, into SPLASH. It is an excellent substitute for dusting powder, and can be used in your bath or after your bath to refresh and invigorate.



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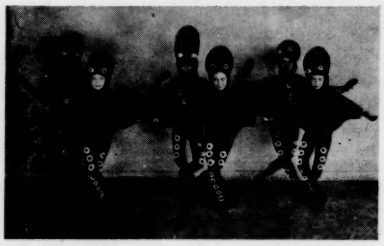
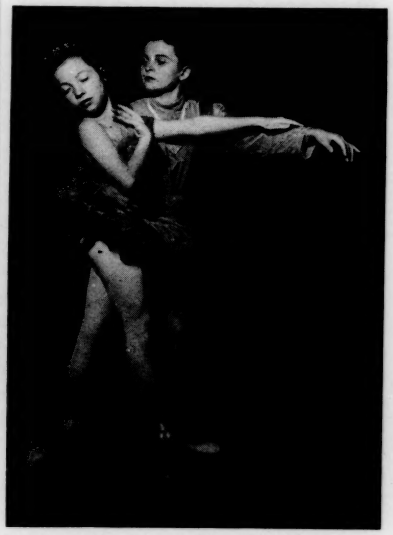
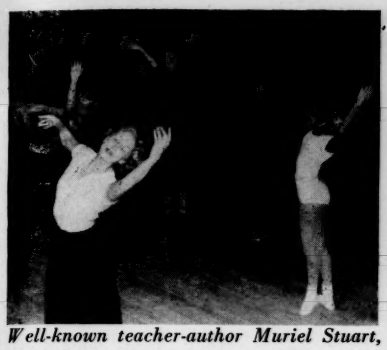


The American students of Mrs. Lea Howard Reynolds in Maracaibo, Venezuela, appear in bizarre octopus costumes for a jazz number. L. to R.: Carol Mitchell, Celeste Hollier, Cheri Trimble, Kay Blackwell, Betty Sandlin and Martha Blackwell.



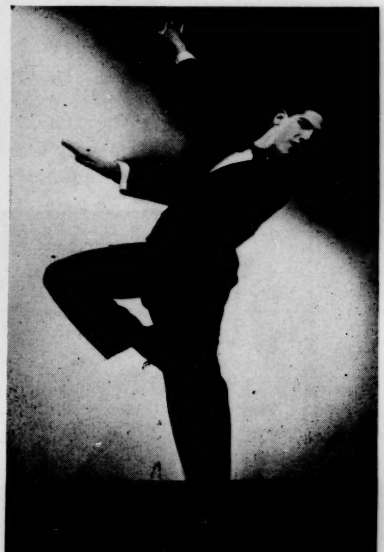
Sally Hubbard and Darrell Johnson, students of Don and Lorraine Cranford of Dallas, Texas, dance the Grand Pas de Deux from "The Sleeping Beauty."

Contributions to this section are invited from dance schools everywhere. Only good photos, completely captioned, including name and address of all students shown, and of teacher and school, will be considered. Submitted photos will not be returned.



Well-known teacher-author Muriel Stuart, of the School of American Ballet, guest teaches a class of young students at the Jones-Haywood School, Washington, D. C.

Maranna Ritano and Allan Ramsay are talented pupils of the Cygnet Studio in Jackson Heights, N. Y.



Ronnie Daniels, who has studied with Jack Stanly, N.Y.C., the past 5 summers, will teach at the school this summer.

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Boys Will Still be Boys

BY MARVA SPELMAN

PHOTOS BY MURRAY WEISS

"The techniques include... modern dance stretches and correctives." (Young Peter, at left, is the son of the author.)

"The use of sports movement rhythmitized with music or drum accompaniment starts us on composition."

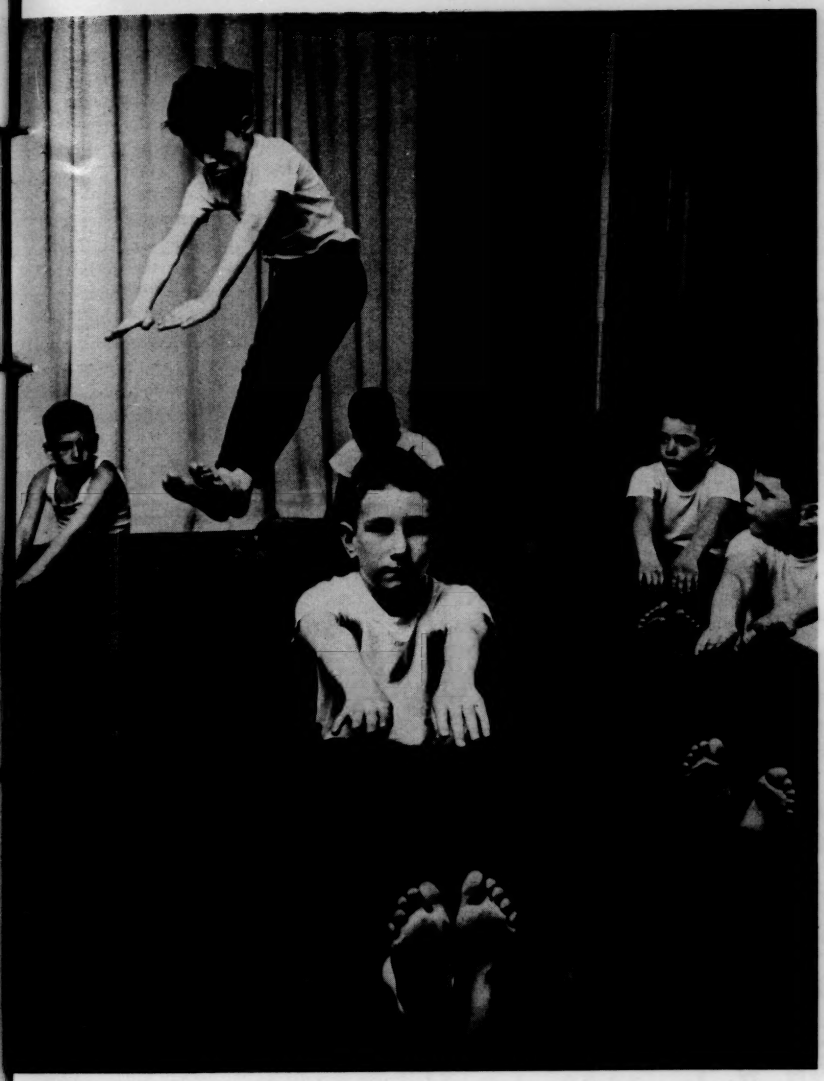
It is socially accepted that girls yearn to become ballerinas. It is socially right that boys play ball. Boys tend to revere a Mickey Mantle rather than a Youskevitch or a Ray Bolger.

But the idea that dancing is only for girls is no longer so prevalent a misconception as it was some years ago. Nevertheless, for boys who might be interested in dance, there is still the real problem of "What will the other boys say?"

The plan for the Boys' Dance Class began, in my mind, with the baseball team. Here was a ready made, enthusiastic nucleus of boys. Now or never, between the ages of seven and twelve years, was the time to start these boys, now before the social pressures, these negative attitudes and fears took hold, now before it was "too late." But at this point they were interested in baseball, not in dancing. Yet they were intrigued by the physical coordination required in mastering a sport. And they had team spirit.

Boys want to be alike, want to be part of the crowd. They wear the same bluejeans, engage in the same hobbies, move in the same gang. They are a conservative but adaptable group. If handled as a group, they will try something as new and different as a dance class for boys. We used this group feeling in the Boys' Class. But instead of wearing identical bluejeans and baseball jackets, the boys, regardless of size or weight, all were required to wear black tights and white T-shirts.

We could use all the team ideas in the Boys' Dance Class if we could solve the real problem of social status with the other boys. The movies and TV helped here. Fortunately it isn't necessary to delve into history to find cultures where



"We jump over the careful steps to reach the conclusion: Do it in the air!"

The author has studied at the Hellerau-Laxemburg School in Austria, with Adolph Bolm, Harald Kreutzberg, and with Hanya Holm, in whose concert group she performed for four years. She has taught at the 92nd St. "Y", the Little Red School House, and currently is in her tenth year of teaching private classes. She is the mother of Joan, 13, and Peter, 10. The project of the Boys' Class developed from her desire to interest her sports-minded son in dance.

dancing is not predominantly a feminine interest. Today the mass media often depict men dancing alone or with groups of other men in Spanish, tap, popular, ballet or modern dance.

Critic John Martin particulary recommended the manly virtuosity and the athleticism of the Russian male dancers in the film *Stars of the Russian Ballet.* Hollywood gave us American men dancing in *Seven Brides for Seven Brothers.* Michael Kidd's vigorous choreography in that film was easily related to by the boys, who understood about precision and teamwork. And sports was like dance in *Go-Man Go,* a film about the Harlem Globetrotters basketball team. The players had a warm-up routine that greatly resembled a ballet. While it wasn't actually dance, it had many of the elements of dance, including balance, lightness and speed, drama and excitement, humor, and especially beauty of timing.

And so with the help of movies, mothers, and the local baseball team, we lined up a dozen boys. The subject was dance. And we were going to become faster runners and higher jumpers. We were also going to improve our coordination and teamwork, and sharpen our sense of timing.

The Boys' Class began more energetically than any class I have ever held. We couldn't be bothered with introductory details or explanations. We had to have results, immediate visible results. We started with runs, jumps, and turns in the air. The leaps were sturdy and masculine, the turns violent if not precise. Enthusiasm was loud. One difficulty was to keep their shouts down so that I could be heard. When desperate, I beat my drum.

Reactions of boys and girls to the same exercise are quite different. Take a simple stretch, for example. As they sit on the floor, legs together and straight ahead, the girls stretch quietly and diligently, then proceed to the next exercise. The boys are impatient to see where the exercise will eventually lead. And so we have to jump over the intermediary steps to reach the conclusion, "Do it in the air!" Lack of detail is obscured by energetic activity.

One day, a boy cynically pointed the activity in an unexpected direction. While resting comfortably on the floor, he said, "Let's see *you* do it." There was no way out. Teacher had to jump high in the air, legs and arms stretched straight ahead. Such are the exigencies of teaching boys to dance. *(continued on page 76)*

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BOYS WILL STILL BE BOYS

(continued from page 75)

Another example of the way boys react to dance occurred during a leap preparation exercise. Here we sat on the floor with legs stretched wide apart. As we turned sideways, the front leg bent slightly, the back leg remained straight, and the arms pulled in opposition. Linking the floor stretches with the aerial result, I queried the class, "What am I doing?" One tousled ten-year-old quickly piped up, "You're sliding into second base."

"Homework" included searching through newspapers and magazines for sports pictures related to class activity. For instance, one boy cut out a picture of a football player kicking off. The relationship between the football kick and a *battement* was observed. The floor stretches and correctives prior to *barre* work were also related to the kick-off, as were the subsequent variations across the floor.

"Variations across the room: kicks related to football kick-off or ballet battement."

Another boy brought in a clipping of a team jumping and reaching for a basketball. This was linked with exercises in elevation. And we also mentioned the story of the college basketball team that kept winning every game. It was finally discovered that they had been studying ballet, and as a result they could jump an average of six inches higher than other teams of comparable height and weight. Pictures of ice-skating, hockey, fencing, track, and of course, baseball, were similarly correlated with the dance exercises.

Composition grew out of sports movements related to music or drum rhythms. Leaps and other exercises in pairs or in

larger groups disciplined the boys in working as a team, rather than competitively. Rhythm exercises on the beat and in syncopation helped sharpen their sense of timing. Jumps on the beat, and on the off-beat, heightened control in moving with or in opposition to another person or group.

The mood of the movement and of the music brought us to content. Sometimes

"Homework — newspaper and magazine sports pictures relating to what we do in class."

we started with the idea and developed the movement and the rhythm. We discovered many ways of doing the same movement with different meanings, thus enlarging our compositional range.

The technical exercises also stressed spatial relationships with others. How to race around a room and not knock down other people is a real problem. How to go backwards, sidewards, and not touch other boys navigating in like manner is not easy. How to keep quiet while doing so is especially difficult for boys. In these technical exercises, as well as in the compositional work, we gradually edged away from sports, through music and drama, and toward dance and creative movement.

But through all our devices, the aim was basically correct movement. The actual techniques included ballet exercises and *barre* work for precision, Dalcroze for timing and musical understanding, modern dance stretches and correctives, and creative studies for expression.

Whether a boy becomes a professional dancer, an athlete, or merely takes his wife dancing occasionally, nothing that he learns in a class of this kind has to be unlearned. And whether or not he makes direct use of the material, it is forever there for his enjoyment, health, increased confidence, and total well-being. *THE END*

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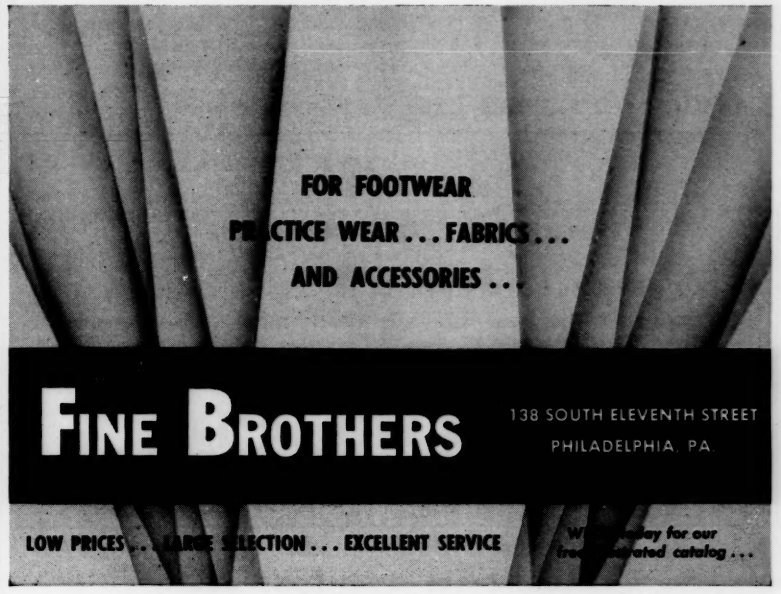
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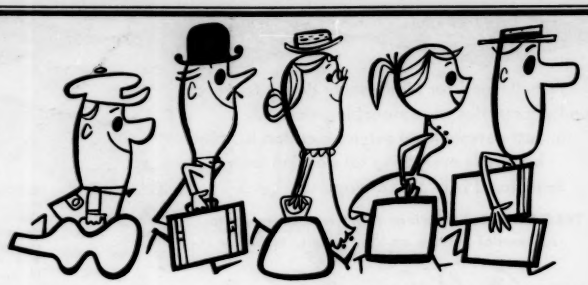

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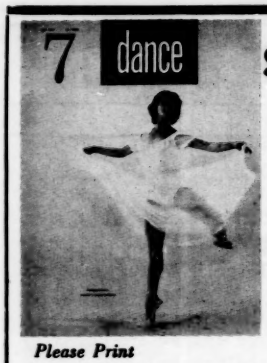

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HAIR CARE

Care of the hair for the dancer has always been a problem. Keeping hair neat and tidy, as well as attractive, is not always simple. The especially strenuous activity of dancing creates a great deal of scalp perspiration, causing an odor and making the hair itself limp and straggly. For the dancer, personal hygienic habits are of prime importance.

The standards of hair beauty in different cultures has been varied. The one thing, though, that all cultures seem to have in common is the idea that hair is an adornment. This holds true for both men and women. In our culture we have been accustomed to hear women's hair referred to as a "crowning glory." In this day and age, men have become more attentive to their hair, and are more inclined to consider styling and care than for some time past, when attention was centered on mustachios or beards.

One is inclined to wonder whether women would experiment with their hair so much if the incidence of baldness were as great in women as that of men. It has been pretty well established that there are certain basic rules regarding the care of hair, and there are always a number of magazines which each year carry tips, pointers and hints as to what is best. Interestingly enough, they all say pretty much the same thing. We, here, shall make no startling edicts, nor shall we come forth with any deep secrets. We shall simply restate known facts. Unfortunately, most of us are so constituted that when it's a question of "do-it-yourself," we get lazy. It seems to be so much easier to take a laxative, rather than regulate the diet, or go to a beauty parlor than to make the effort oneself. But what happens in between?

Hair is often referred to as easy or difficult to manage. Actually, there are many aids to most of the "management" problems. What is most important is what we do each day to reach the loveliness expected of a well-groomed person. To begin with, general health is usually reflected in the condition of one's hair. This means that fresh air, exercise, diet — all contribute to the general conditioning, and particularly to skin and hair. These are just fundamentals.

Depending on the dirt and soot in the air and individual scalp and skin condi-

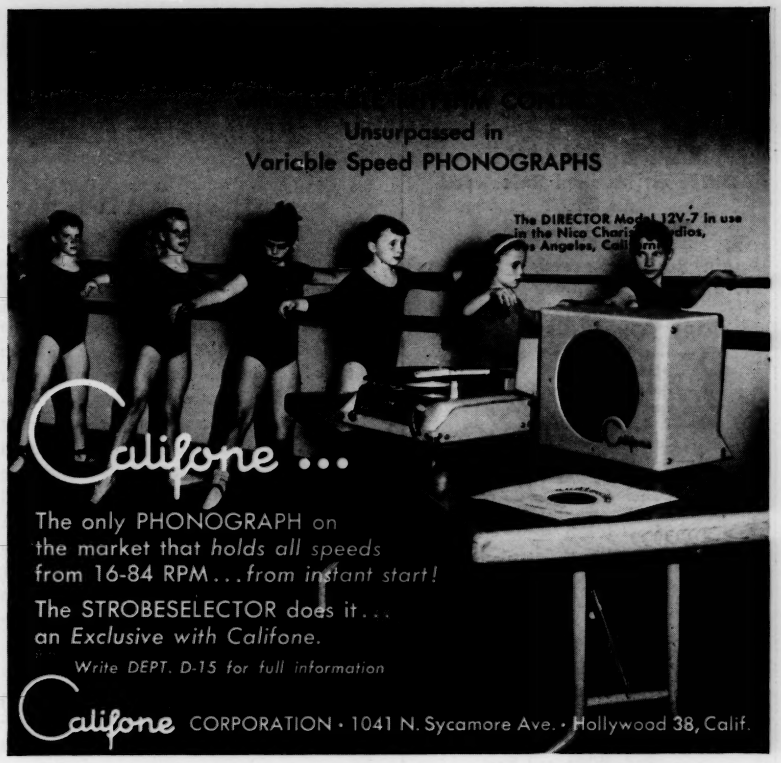
BY ANTONIA DOBROSLAVICH

tion, each must determine how frequently hair should be washed. What amounts to an arbitrary ruling, however, is the frequency for brushing. This form of cleansing and massaging is an absolute daily must. The perfunctory slap of a brush will not do. To brush properly, the bristles must be pushed down into the hair and the brush brought down firmly through the length of the hair. This stimulates the scalp and distributes evenly the oils which give hair the bright glistening sheen indicative of healthy hair. Brushing of hair should be complete — not just the top layers. If the head is lowered and hair brushed from the base of the head downward, circulation is stimulated. No brushing should be violent — a vigorous, firm stroke will be most beneficial. Of utmost importance is a clean brush and comb. We find that by holding the brush under the hot water tap and combing through it with the comb after each brushing, both brush and comb are cleaned daily and ready for the next use.

Preparation before shampooing will help stimulate circulation. Hair should be combed and brushed first. Then by placing the fingers of both hands gently but firmly on the scalp and manipulating one area at a time, the whole head is massaged in a very few minutes. The most important factor in washing the hair is the careful rinsing, necessary to washing out all soap residue. Towel drying and airing are helpful in keeping hair in good condition. Whatever else is done afterwards, such as setting, lacquering or spraying, should be done in any manner which is to the liking of the individual.

There are numerous products on the market for setting and keeping the hair orderly and attractive. It is only by experimenting that one can find what is best suited to the individual. Some lacquers become flaky and appear to be dandruff. The problem of dandruff is a common one, and a healthy constitution and scalp is the basis for avoiding this unhappy condition. There are a number of so-called cures and remedies, and one should be careful in choosing the type best suited to the individual.

When the head is clean and well-groomed, the whole personality is set off to a good start. A little care and attention will give the fresh, lustrous quality which is so becoming to one's "crown of glory."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THE TOURING DANCE COMPANY

PART II: FLOORS

When the questionnaire (see the July issue) is returned you will probably be surprised at some of the answers. (You're apt to be even more surprised when you arrive at the theatre, however, and discover the dressing rooms in the next building, an immovable movie screen in the middle of the stage, or the kettle drums stored in the area that would normally be used as a cross-over.) A personal letter to the local presenter, in which you discuss his answers to your questionnaire and reemphasize certain important things, is the next step in preparing your tour.

Here are some suggestions that may help you make practical suggestions in your letter, as well as prepare you to efficiently adapt the theatre to your needs when you arrive:

FLOORS

A touring company's vexing single problem is the stage floor. Slippery floors are so dangerous and nerve-wracking that the performance suffers even if no one has an accident. Splintery floors present obvious problems. Dirty floors and floors that require too much rosin ruin costumes, particularly when the tour does not allow time to have the costume cleaned in a city big enough to have a theatrical cleaner.

In the usual legitimate theatre the floor may not be clean for the rehearsal, but the prop man will automatically see that it is clean for the performance. Most New York theatres have linoleum floors that clean easily, are smooth, and have proper traction. Ligitimate theatres out of New York often have floors that have holes and big cracks left from stage screws and other stage machinery, but the stage hands generally are prepared with putty and tape to fill them. The big problem, as I see it, is in schools and museums whose stage floors are guarded by an enthusiastic but over-worked janitor who doesn't want his floor touched one way or another. With him you have to play a great psychological game in which you often have to resort to a sort of cheating. With all due respect for the many wonderful floor-guarders in America, here are some helpful hints for handling the stubborn ones:

Arm yourself with rock rosin, powdered rosin, cleaning fluid, wax-removing detergent, and a conviction that the show must go on.

It's not at all unusual to find that the janitor has given the floor a special wax job to make it pretty and clean for the dancers. When you arrive with the news that the floor is slippery, he may grudgingly offer to rinse it with water (which will have no effect whatsoever), but he will refuse to give it a good scrubbing since his assistant has already gone for the day. He will probably refuse to let you use rosin (and from his point of view he is right, rosin does make a mess of a waxed floor).

Here is where you have to be devious. If the floor is slippery *don't say anything.* Take a piece of rock rosin from your pocket and crush it on the floor. If it *takes,* then your only problem will be how to get permission to rosin the whole stage. If you think he's going to flatly refuse, just say: "There, that does it. Now we'll just spread this around a little." He can't object to that since the damage is already done. When he goes out for dinner is your chance to crush rosin into the whole floor. The best technique seems to be to literally grind the rosin in; then the excess can be swept off.

If the rosin does *not* take, try a little cleaning fluid on a small area of the floor. If that works then you know that the floor will be all right if all the old wax is removed. Hardware and grocery stores carry many wax-removing powders and solutions, but they require a lot of elbow grease and many rinsings with clear water. If you offer to help scrub the floor you're more apt to get a favorable response. But you also may end up scrubbing the floor yourself. Be sure to be especially careful doing the wings where entrances and exits are made.

BY TOM SKELTON

If the cleaning fluid didn't work, then you have a serious problem. Some sealers and varnishes will not take rosin at all, and must be completely removed either with a sanding machine or with a solution of lye and water (plus many rinsings with clear water). Both methods take a great deal of time and should be started as soon as possible. If the janitor refuses, don't waste time discussing it. Go directly to the local presenter and make him understand the gravity of the situation, and that the performance may have to be cancelled or there will be danger of broken bones and law suits.

Unfortunately, you have to be very tough, and this kind of situation may well make you and your company well-hated, but I know of no other solution except to be sure that in each of your questionnaires and letters you have mentioned that the floor *must not be slippery*. Only then are you "covered." Only then do you have an answer when someone says sarcastically, "But this isn't New York, you know."

If the floor is being sanded, incidentally, have the last sanding done with "medium" sandpaper. The floor will have to be rinsed or vacuumed to remove the fine dust. If the dust remains or fine sandpaper is used, the floor is still dangerously slippery.

Sometimes you will find floors that are not slippery for bare feet, but are dangerous in ballet slippers. If the company uses both, you should carry an alternate pair of slippers with rubber soles. Then no rosin will be needed.

If the floor is coarse and almost splintery it should be washed only with a damp mop. A wet mop will make the splinters stand right up.

When you run out of rosin and the paint and hardware stores are closed, you can usually get some at a drug store from the prescription department. Drug store rosin is finer quality and more expensive, but it will do in an emergency.

(more next month)

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ballets from the television screen. The positive virtues of such ballets remain hidden, too. Except when guest stars are represented, the standard of dancing is crude, a motley of conflicting mannerisms, devoid of individual beauty and ensemble harmony. Eva von Gency, once of the Royal Winnipeg Ballet; Irene Apinee, formerly with the National Ballet Company of Canada and before that a soloist in Soviet Latvia; and Erik Hyrst are the leading dancers. The chief choreographers are Ludmille Chiarieff and Heino Heiden, both of whom bring an invincible genteel, nineteenth century tone to their efforts, and Brian MacDonald, a sporadically effective follower of the Robbins-Kidd school and sometime student of geometric abstractions.

On the whole, it is the *Folio* producers —Franz Krammer and Norman Campbell —who have done the most to demonstrate that television and classical ballet are not antagonistic, and may even be compatible. Krammer's strongest feature is his musicianship, an asset dissipated to some degree by his indifference to the dramatic idea of a ballet. Campbell has the en-

Henri Paul

"Hommage," choreographed for 8 dancers by Brian MacDonald to Bach's "2nd Brandenburg Concerto," as presented on Montreal's "Concert Hour."

viable distinction of scoring a solidly popular and at the same time a critical triumph with his first ballet assignment on television, the full-length *Swan Lake*. A college graduate in science, song-writer and producer-director of variety and musical comedy programs, he collaborated closely with Celia Franca, the director of the National Ballet Company of Canada, in defining the essential story-line and the elements of dance and decor which comprise its rich and spell-binding texture. He has a practical grasp of the fact that every member of the television audience sees the ballet from the same position, and manages to eliminate from his camera picture all aspects of the redundant.

Next to the actual feat of presenting a large quantity of ballet programs, the outstanding dance achievement of Canadian television—and, artistically speaking, the most important of all — is its sustained attempt to solve the problem of presenting the classic ballets well. Together with this aim there is an awareness of the challenge of creating ballets for television, of developing a ballet form distinctive and indigenous to the medium. Perhaps it is necessary to master the first task completely before considering the second. Perhaps.

Meanwhile the progress chart of ballet on Canadian television is encouraging, even exciting. The successes in the modern dance field, the brilliance of the *Swan Lake* undertaking, with its assurance that classical ballet can be done on television, the growth of a whole group of producer-directors versed in television ballet, the slow, but by no means fatally slow, development of performers and choreographers at home in this youngest and most potent of all the mass media—all these things justify the excitement, the hopes.

THE END

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LOOKING AT TV *(continued from page 9)*

smarter than people. (Don't stop to figure it out, it means something.) Maria Tallchief's encounter with Art Ford on *Nightbeat* was a triumph of intelligence and taste for the dancer. The interviewer, primed with quotes from Agnes de Mille's *Dance to the Piper* asked prying questions about the private habits of dancers, and Miss Tallchief parried them off with admirable poise and dry wit. Andre Eglevsky submitting to similar questions at another time on the same program, answered with such logic and dignity, that he raised the status of American male dancers for anyone viewing.

Gene Kelly asked the questions on *$64,000 Question* on July 9. The charm was expected. His bit of badinage with brain-trust show girl Barbara Hall included a waltz time step that had one wishing for more. Kelly has had unusual teammates this month. On June 23rd he did a soft shoe dance with Ed Sullivan.

These personal appearances with Sullivan's show have been teasers and time wasters as far as dance is concerned. Too often the celebrity has just said, "Hello." For this I have cancelled pleasanter diversions and taken taxis! I did that for both Cyd Charisse and Gene Kelly in recent weeks, and though I adore both performers as dancers I want to see them dance, not just see them smiling and plugging their next pictures. Talking of the *Sullivan Show* reminds us that choreographer John Wray did nice dances for the group surrounding Teresa Brewer on July 7. *THE END*

Les Ballets des Etoiles de Paris, recently formed small French co., made its Western Hemisphere debut in South America last month (see S.A. news). Above, photographed in Santiago, Chile, are guest star Colette Marchand, co-directors Irena Lidova and Milorad Miskovitch. The latter is also co-star.

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REVIEWS

(continued from page 11)

a primitive number, he came up with a peasant dance for the inhabitants of Romanza (described in the dialogue as "an island completely surrounded by water"), a sentimental waltz, some flapper antics, a fencing drill, and a romantic pas de deux for himself and Carmen de Lavallade. All of it was competent, though liberally dusted with pastiche. But Miss de Lavallade endowed her portions of the eclectic fare with innate elegance.

The most refreshing moments in this clumsily produced musical comedy were the duets for Helen Wood and Kelly Brown. They sang winsomely and danced with a wonderfully casual alertness.

The theatre is so often a world of fragility and change that it is reassuring once in a while to encounter indestructibility. This we did encounter in the season's fourth production, The Cotton Club Revue of 1957, starring Cab Calloway. If the 1957 had been changed to 1927, nothing would have been awry.

There were sequined high-kicking chorus girls (The Cotton Club Girls) and couples tossing each other about (The Anjoel Trio, The Norma Miller Dancers and the Savar Dancers). A loose-jointed tap dancer (Will Gaines) finished his number with a chain of plummeting splits. An acrobatic lady (Audrey June Taylor) arched and split while balancing a glass on her brow. A debonair young man (Joe Chisolm) cracked jokes while twirling a baton, from hand to hand, behind his back, down his arm, between his legs. And he ended with an eccentric dance counterpointed by the endlessly spinning stick. Virtually everbody hurled themselves into a *Call of the Wild* complete with torches, live chickens, Watusi gear, witch doctors, warriors, maidens, and plenty of good old-fashioned frenzy.

Nor was the dance on this lively program confined only to those billed as dancers. A vocal quartet, The Nite-Kaps, pistoned their legs up and down, clapped, and swayed while different members of the group took turns at solos. And Cab Calloway created a spontaneous choreography of his own as he lunged and crouched and swung and wheeled about, using the catlike power of his entire body to command sound from his orchestra.

The program credited dance direction to Clarence Robinson and choreography to Joel Noble. We have no idea which was which. We were having too nostalgic a time watching old time vaudeville stunts skillfully performed. *THE END*

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(continued from page 6)

SO. CALIFORNIA NOTES

Anna Sokolow, in her LA auditions for the San Diego "Fiesta del Pacifico" pageant, chose **Fran Amitin, Fanchon Bennett, Eve Cassidy, Joan Chodorow, Gail Kaller, Markita Kimball, Joan Lawrence, Jo Neal, Evonne Samarin, Joan Tyson, Julius Bengtsson, Ben Jonson, Philip Lanza, James Meho, Willard Nagel, Mark Rose, Joe Rudan, Joe Stember, Francesco Varcasia, Gerry Wallace, Larry Warren, Gene Wilkes.** 13 perfs. were scheduled in Balboa Park Stadium . . . **Ballet-Mime** (formerly Ventura County Ballet Co.) gave 3 ballets on its 1st anniversary. Co. of 14 included **Sally Sedlacek, Nancy Gilmore, Selma Braden, Dianne Pfeiler, Dianne Drummond.** Choreographer - director **Mara Lysova** danced a witch role.

Jon Angelo teaching dance movement to actors at Theatre Universal Workshop. Look for his clown dance with **Barrie Chase, Betty Scott** in MGM's "Les Girls" . . . **Vera-Ellen** danced briefly at the Downtown Long Beach Assn's 21st anniversary dinner . . . The **Swedish Folk Dance Club** was a feature of the LA Swedish-American Midsummer Festival at Sycamore Grove . . . Franklin Jr. H. S. in Long Beach raised $1,000 for student activities with the "Stars of Tomorrow" program. Highlights were Day-O-Calypso no. with Virgin Islander **Clarence Gumbs,** and a Samoan knife dance to Calypso beat by Hawaiian **George Keoki** . . . **Valerie Silver's** "Sleeping Beauty" in repeat perf. at Jordan H.S., L.B. . . . Singer-dancer **Zerina** starred at Beaumont Cherry Festival . . . **Earl Johnson Dancers** with Sir Lancelot at Fairfax H.S., LA, Calypso Night . . . At LA Music Festival at UCLA (climaxed by Stravinsky conducting premiere of "Agon") **Tamara Toumanova** presented a children's program . . . Pan-American Friendship Club award to **Michelettes** (Micheltorena St. School) for "distinguished service to folklore dancing of Mexico" . . . **Saida Gerrard** and **Ben Jonson** engaged for the LA summer run the SF Turnabout Theatre, proved "Death and the Lady" is as effective in theatre intime as on concert stage . . . **Valentina Oumansky** was guest artist with the Honolulu Symph. July 4 in works of Stravinsky, Debussy and Hovhaness . . . **Loray White** featured in the 6-week Club Seville (Hollywood) engagement of **Lester Horton Dancers,** with **James Truitte, Yvonne de Lavallade, Don Martin, Nick Covecevich, Jeanna Limyou, Hazel Rogers.**

Summer faculty at **Idyllwild Arts Foundation: Karen Burt, Merce Cunningham, Bella Lewitzky, Eugene Loring, Charles Weidman.** In addition to concerts by faculty and their groups there will be perfs. by **Bob Le House & Co.** and **Madelynne Green Folk Dancers** . . . **Rosemary Plane** from the U. of Guadalajara, teaching Mexican dances at the Dance-Drama Center, L.B. . . . **Al Ruiz** is choreographer for the Miss Universe pageant.

John Dougherty

SAN FRANCISCO AREA NEWS

The **SF Ballet** has received confirmation from the State Dept., through ANTA, of its tour of Mexico, Central and So. Amer, next summer. Mgr. **Leon Kalimos** said the co. is already arranging engagements in Mexico City, Caracas, Rio de Janeiro, Sao Paulo, Montevideo, Santiago, Lima and Bogota, and is considering several major Central Amer. cities. "We will also go where the State Dept. directs, to smaller cities where they feel that US culture should be represented," Kalimos said.

The co. will have 6 new ballets for the tour. One, just completed by **William Dollar,** who flew from Iran to choreograph it, was to be premiered July 21 at Sigmund Stern Grove, SF, and another will be performed at the Grove later in the summer. The co. is corresponding with Arthur Bliss in England, who is composing the score for a ballet commissioned by the U. of Calif.

The 15-week tour may begin as early as May. The co. will dance to orchestral accompaniment, instead of the electronic tapes it used in the Orient. Kalimos revealed also that the co. will be flown in Nov. from LA, where it will be performing with the SF Opera, to SF for a special perf. at the UNESCO conference in the War Memorial Opera House. The ballet will also appear in the Marin Music Chest series at the San Rafael in Sept.

Ruth Beckford's group of primitive dancers is scheduled for 2 perfs. at the U. of Calif. in Aug. A new creation for these programs is an African suite, which Miss Beckford describes as a 3-part work depicting funeral ceremonies in an E. African village. West Indian numbers from last summer's program were to be repeated. The Beckford group also appears Sept. 28 & 29 at **Dancers' Workshop of Marin,** at Kentfield. **Merce Cunningham** opened this series July 13 with a lecture-demonstration. Workshop members **Ann Halprin, Jenny Hunter** and **A. A. Leath,** with Ruth Beckford, were to follow July 20-21, and Miss Halprin scheduled a program of her own, to music by Alan Hovhaness, Aug. 16-17.

Don Ray was called away from his appearance with Choreographers' Showcase in June by the illness of a relative in Mich. He had been an associate instructor with **Dick Ford** in SF . . . **Players' Guild** announced its 2nd ballet production for July 26-28 and Aug. 2-4 at **Raoul Pause's** studio workshop in Oakland. This was to include premiere of a ballet by **Marc Wilde** and repeat of Pause's "Eye of Darkness." **Harold Garton** and **Ron Poindexter,** who recently completed an engagement with the **de Cuevas Ballet** in Europe and So. Amer., have joined Players' Guild . . . **Lola Montes'** Spanish group danced at Sigmund Stern Grove July 7.

Clifford Gessler

LONDON DATELINES

In most civilized countries ballet closes down in summer — but not so in England. After a few slack months ballet has started again in London at full pressure. We have been having a semi-tropical heat wave and your correspondent finds himself glued to the theatre more or less every night.

At the Sadler's Wells Theatre, the jr. co. of **The Royal Ballet** is midway through a summer season that opened July 2. There are no new creations, but the co. is giving a few revivals not previously seen in London. Prominent among these is a new "Giselle." This has decor by Peter Rice which places the ballet's period at the beginning of the 19th Century and makes it look most peculiar. This uncalled-for gimmick is the only surprise in a completely conventional production. The 1st perf. was on July 8, when the leads were taken by **Anne Heaton** and **Miro Zolan,** both of whom were excellent.

Two oldies revived by the co. are **Andree Howard's** "La Fete Etrange" and **Ashton's** "Apparitions." "Fete" is a sensuously sensitive Tudor-style ballet of love and yearning, but the perf. was disappointing. Heaton, beautifully placed and nicely schooled, is too hard a dancer to bring belief to adolescent rapture, and the ballet's atmosphere suffered accordingly. "Apparitions" fared no better. The co.'s director, **John Field,** proved singularly unconvincing as the drug-sodden poet, while Miss Heaton was far from ideal as the ideal woman.

The rest of the repertory is in better shape. One of the co.'s ballerinas, **Sara Neil,** is on maternity leave. This has left the female side weaker than one would have wished, but the male roster is vigorous and healthy. **Donald Britton, Michael Boulton, Alexander Bennett, Donald Macleary, Walter Trevor, Johaar Mosaval** and Zolan are a septet of boys whose technical ease and assurance would bring distinction to any co. Over some of the girls it would be kinder to draw a veil, but this is the new pattern found everywhere in British ballet. After a slow start the boys are beginning to outshine the girls. Miss Heaton, though overworked, is having a good season, as was **Margaret Hill** until she left after the 1st week to join the Covent Garden co. for its American tour. In "Solitaire," which she will probably dance in NY, she was

(continued on page 89)

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(advertisement)

(continued from page 87)

quite, quite wonderful.

Anton Dolin's Festival Ballet has returned from its long European tour and opened its annual marathon at the Royal Festival Hall on July 9. After a rather somnambulistic "Swan Lake" Act II, it launched jauntily into the 1st London perf. of its new revival of **Lichine's** "Graduation Ball." The revival showed plenty of high spirits but little style, and some of the roles were maddeningly cast, with the accent on the coyly cute. All was forgiven in the end when the co. pulled out a stunning perf. of **Harald Lander's** "Etudes," which showed why they had been a KO success all over Europe. **Toni Lander**, one of the most marvelous dancers seen here since the war, supported by **John Gilpin** and **Flemming Flindt**, gave a grateful audience the full works, and the whole co. danced this cruelly difficult ballet with uninhibited bravura.

The Covent Garden branch of the Royal Ballet put up the shutters on June 22. The last period of their season included a revised and slightly improved version of **Cranko's** "The Prince of the Pagodas," the promising solo debut of 19-year-old **Graham Usher** as the Bluebird, and—on a personal level, the marriage of **Maryon Lane** to **David Blair**, and **Annette Page** to **Ronald Hynd**. The season ended with **Markova** in "Giselle," and in a concluding curtain speech the ballerina promised to be back with the Royal Ballet next year.

Also promised for next year: impresario Victor Hochhauser's presentation of both the **Bolshoi Ballet** (led this time by **Lepinshinskaya**) and the **Leningrad Kirov Ballet**. Queues are expected to start forming any minute. In the nearer future I understand that Christmas will see the jr. Royal Ballet filling in for its elder brother at Covent Garden. New ballets by **MacMillan**, **Cranko** and **Peter Wright**, as well as a full-length "Swan Lake" are all rumored. Festival Ballet will also be playing London at Christmas, and a little bird tells me that their season may be enlivened by the presence of top-ranking Soviet ballerina **Maya Plisetskaya** as guest artist.

Clive Barnes

NEWS FROM FRANCE

On June 14, **Marjorie Tallchief** and **George Skibine** made their debut at the Opera-Comique in "Annabel Lee." **Massine** revived "Le Tricorne," "Les Femmes de Bonne Humeur," and "La Boutique Fantasque" for the same theatre.

Serge Lifar's "Chemin de Lumiere" and **Heinz Rosen's** "La Dame a la Licorne," scheduled for June at the Paris Opera, have been postponed until Oct.

During its Paris season, beginning June 25, the **Grand Ballet du Marquis de Cuevas** presented new works of varying quality. The most important event was, however, the return of **Nina Vyroubova** in "Giselle." In addition to extraordinary control, she has a touching spontaneity of expression and a pure romantic style that place her among the four or five most important contemporary ballerinas. As Albrecht, **Serge Golovine** was less suited to his role, but he performed a brilliant variation. And as Myrtha, **Genia Melikova** displayed a young talent, too insufficiently used.

Among the new works, "Le Pont" and "Perlimplinade" were minor efforts. But "Diagramme," by **Janine Charrat**, seems at first viewing to be a success. Based upon the Bach 6th Brandenburg Concerto, it is a classic work for a woman (**Jacqueline Moreau**) and four men (**Wasil Tupin**, **Georges Goviloff**, **Juan Jiuliano** and **Michel Nunes**) dressed in black, gray, and white, and placed before a geometric decor. It is a symphony in lines.

Ana Ricarda's Chinese-inspired "La Chanson de l'Eternelle Tristesse" was interesting, displaying dignified and moving performances by Nina Vyroubova and Serge Golovine. **John Taras** created a Rossini-accompanied parody called "Soiree Musicale" for Rosella Hightower and **Nicholai Polajenko**. They successfully caught the comic subtleties.

Serge Lifar revived the 10-year-old "Aubade" for the de Cuevas Co. Following **Renee Jeanmaire** in the role of Diana, **Rosella Hightower** did not seem very suited to it. **Wladimir Skouratoff** was felicitous as Acteon.

The **Beriozka Ballet** from the USSR, appearing at the Theatre des Nations, conquered the Parisian public with the grace and deft precision of its exclusively female ensembles. Grave circles and amusing entrees were punctuated by tiny gliding steps in perfect rhythm and by the charming use of multicolored scarves.

Marie-Françoise Christout

NEWS FROM GERMANY

To open its new opera house, a building of uncompromising and strictly functional design, Cologne announced an **Int'l Dance Festival 1957**. For this several foreign companies and 2 German recital dancers were invited. Perfs., during May and June, were interspersed with opera by the resident co.

The series started with 2 highly praised programs by the **Paris Opera Ballet**, which included such **Lifar** classics as "Suite en blanc," "Divertissement," "Istar" and the pas de deux "Les pas et les lignes"; 2 **George Skibine** ballets, "Idylle" and "Annabel Lee"; and the "Black Swan" Pas de Deux. As this was the 1st appearance of **Marjorie Tallchief** and Skibine as regular members of the Paris co., main interest quite naturally centered on them. Skibine was still visibly handicapped by his recent leg injury. Tallchief was in

magnificent form—actually much better than I had ever seen her with the de Cuevas co. She has even improved her astonishing sense of balance, and she has acquired a new brilliance of attack. Her wide range of emotional power makes her truly outstanding among her colleagues. In her new surroundings she has gained immensely, but one must add that Lifar's troupe has profited no less from the addition of this ballerina, so markedly distinct from all the other etoiles. Other stars brought by Lifar included **Liane Dayde** (dazzling in her turns, if not always quite correct in finishing them), **Claude Bessy** (notable for growing arabesques), **Peter van Dijk** (with battements so precise one seems to be seeing them in slow motion), **Michel Renault** (outstanding for his Romeo and Lifar's digest version of the Prokofieff ballet), and **Max Bozzoni**.

Next came **Dore Hoyer**, Germany's one modern dancer of international interest. In the 2nd part of her program she performed her non-objective cycle, "On a Black Background," which creates a tremendous impression of lasting value.

The Royal Ballet from Sadler's Wells suffered from title confusion, for the Cologne public came to see "the Fonteyn co." Inevitably the junior ensemble was treated rather badly. The programming did little to convince the audiences of the special qualities of this likeable co. The idea of contrasting 2 of Cologne's best opera productions, Stravinsky's "The Rake's Progress" and Wolfgang Fortner's "Blood Wedding" with the same ballets—by **Ninette de Valois** and **Alfred Rodrigues**, respectively, proved deadly for the ballets. Astonishingly, the ballets seemed more "operatic" (in the derogatory sense of the word). "The Rake's Progress," is too homespun and English Christmas pantomime in style to be exported to Germany. Charming, but too old-fashioned for German audiences was "Les Patineurs." Really enjoyable was **Kenneth MacMillan's** tongue-in-cheek "Solitaire," a ballet—at last—which could have been created in the 20th Century. Cordial, not enthusiastic applause greeted the performers.

"Kolo," the Yugoslav Nat'l Ballet from Belgrade, followed with 2 perfs. They skillfully steer a middle course between the monotony of authenticity and overchoreographed theatricality... At Cologne I did not see **Harald Kreutzberg's** recital nor the perfs. of the **Ximenez-Vargas Spanish Ballet**, but I saw them recently in similar programs in Berlin. Kreutzberg, who is still very busy appearing all over Germany, is now a living myth rather than a dancer. One admires his superb taste and his theatrical genius, but one cannot watch but with melancholy how mask, costume and pantomime are now over-

shadowing what is left of dancing substance.

The Ximenez-Vargas co. has lately had immense success in Germany, and at first I was a fervent admirer. In 2nd and 3rd viewing, however, one sees a certain artiness and artificiality in their stream-lined, night club-ish Technicolor concept of Spanish dance. Occasionally there is a real spark of real Spanish fire.

Horst Koegler

NEWS FROM DENMARK

Before leaving for the US **Inge Sand & Co.** appeared for one night at the Tivoli Concert Hall, thus giving Copenhageners an opportunity to judge the program with which the 8 dancers hope to capture American audiences. New was **Fredbjorn Bjornsson's** "Bergenziana," which was favorably received by audience and press. The rest of the evening was devoted to Tchaikowsky and Bournonville divertissements . . . At the Tivoli Pantomime Theatre **Erik Bidsted** presented his new "Landlov" ("Sailors Ashore"), a charming little thing visibly inspired by **Jerome Robbins'** "Fancy Free."

By far the most important event in July, however, took place at the beautiful baroque palace of Charlottenborg, which, since 1773, has been officially known as the Academy of Fine Arts. Before that time the old palace saw many performances, especially by distinguished Italian companies, of opera and ballet. Last year's successful revival of this tradition, with an excellent performance in the open courtyard of Pergolesi's "La Serva Padrona," so encouraged the managers that this year it was decided to give not only opera but also ballet, to the benefit of the many tourists crowding the streets at this usually uneventful time of year. Pergolesi's delightful "The Music Master" was billed with **Flemming Skov's** ballet, "The Four Seasons," to the Vivaldi music. An attractive bouquet of talented artists, including **Hanne Marie Petersen, Viveca Segerskog, Karin Larsson** (from Stockholm), **Poul Klippmann,** and above all **Mona Vangsaa** (replacing, on very short notice, **Agneta Segerskog,** who had injured a leg in a recent auto accident) lent distinction to the stylish choreography.

Sven Sorgenfrey

REPORT FROM ISRAEL

In the stress of building this new nation, the arts have developed unevenly. Of international reputation are the Israel Philharmonic Orchestra and the 2 famous theatre co.'s, the Habima and the Chamber Theatre. In other fields Israel is lagging behind. There have been a half dozen attempts to establish a national opera co., but poor artistic standards and lack of financial support have caused these enterprises to fold.

Though there exist a few modern dance groups, ballet on a professional scale has never been attempted. The reason is certainly not lack of interest; there is a tremendous number of schools—nearly 100 in Tel Aviv alone (pop. 300,000). High costs of production make it impossible for a ballet co. to be self-supporting, and for the gifted young dancers there have so far been only 2 possibilities—to join a foreign co. abroad, or to establish still another ballet school.

But there seems to be a ray of hope now: a group has been established in Tel Aviv consisting of 7 professional ballet dancers under the direction of choreographer **Ilia Goldstein.** Some of the group have only recently arrived here. One, **Naomi Weiner,** comes from Brazil, where she has danced for some time; another, **Naomi Ben-Ari,** was with Ballet Rambert.

There has been a rehearsal demonstration for an invited audience, consisting mainly of prospective backers and agents, including a representative of **Bethsabee de Rothschild,** who shows a keen interest in the group. The group is now ready with costumes and decor for the 1st program, which is expected to take place in a few weeks' time. *Alon Schmuckler*

NEWS FROM AUSTRALIA

Elaine Fifield, now that she has left the Royal Ballet and returned to her native Australia, is joining the **Borovansky Ballet.** Miss Fifield left Sydney 11 years ago to study at the Sadler's Wells School in London under a scholarship. She won praise in the 2nd co. of the Royal Ballet before joining the senior co. more than 2 years ago. She was accompanied by her 3-year-old daughter, Margaret. However, commitments prevented her husband, Royal Ballet conductor John Lanchbury, from coming with her to Australia.

The notices for the **Rowena Jackson-Brian Ashbridge** tour of New Zealand have been excellent, and their appearances have been SRO. **Pearl Gaden** and her husband, **Derek Westlake,** of the Ballet Rambert, have been performing with them.

Beth Dean

NEWS FROM MADRID

Antonio & Co. have finished their season at the Zarzuela Theatre and have begun their tour, which is being sponsored by the Festivales de Espana, the Spanish Gov't organization presenting music and dance festivals throughout Spain from July to Oct. Tourists in Granada, where I saw the group appear in the marvelous Generalife Gardens, enthusiastically applauded the star and co.

At the Zarzuela **Roberto Iglesias & Co.** are making their 1st Madrid appearance since their US tour. They, too, will tour for Festivales de Espana for the next 3 months. Iglesias has made a great hit here, especially for the American way of presenting the show.

Philippine dancers **Maribel Aboitiz** and **Eddie Elejar,** soloists with the **Manila Ballet Co.,** after studying and performing here, have gone to the Genoa-Nervi Festival, and will go from there to Paris. During Philippine Arts week here they presented classical solos in a ballet program they shared with **Felicitas Layag.** The Philippine Gov't is reported to be considering sending the 20-member Manila Ballet Co. on a European tour in 1958.

Alberto Portillo, formerly of the **Ximenez-Vargas** co., will be leading dancer opposite **Pilar Lopez.** *Luigi Gario*

REPORT FROM MEXICO

There will be no let-up in dance activities during the coming months, even though 2 of the official Bellas Artes companies will be touring Europe. There was fierce opposition to the tour from many quarters, including various columnists and minor bureaucratic yes-men. The dancers, 30 strong, left July 10.

While they are gone there will be 2 major seasons. **Ballet Concierto** will perform at the Bellas Artes during Aug. Co. is headed by **Felipe Segura** and **Serge Unger,** with **Laura Urdapilleta** and **Jorge Cano** (recently returned from a long period of study in NYC) as leading dancers. In Nov. the long-awaited season of the **Nuevo Teatro de Danza** will take place. A total of 13 works will be presented, 9 of them premieres, by **Xavier Francis, Bodyl Genkel** and **John Fealy.** *John Fealy*

NEWS FROM LATIN AMERICA

News of the month has been the announcement of a visit of **Bolshoi Theatre Dancers** to Chile and Argentina in Sept. Details are not available, and the tour probably depends on the political thermometer. The Bolshoi is expected to send out 2 companies simultaneously—one to Japan, and the other to S.A.

Chile had one of its most active dance months in many a year . . . in her farewell perf. **Beryl Grey** danced a very beautiful "Swan Lake" (Act II). She also celebrated her 30th birthday in Santiago . . .

Les Ballets des Etoiles de Paris 1956 danced in Chile for a fortnight, with **Colette Marchand** starring. Far from being a showcase for stars, as the title would imply, the co. is a serious and interesting chamber ballet of 6 dancers. **Milorad Miskovitch** and **Irene Lidova** are directors. Even though some of the ballets presented were rather poor (e.g., **Gore's** "The Seasons" and **Lifar's** "L'Ecuyere"), this was offset by 3 other works: **Milko Sparembleк's** "Quatuor," **Maurice Bejart's** "Prometheus" and **Dick Sanders'** "The Staircase." Miskovitch was excellent in "L'Apres-Midi d'un Faune" . . . The month's final visitors were **Marcel Marceau** and his Mime Theatre. They scored a great success. *Hans Ehrmann-Ewart*

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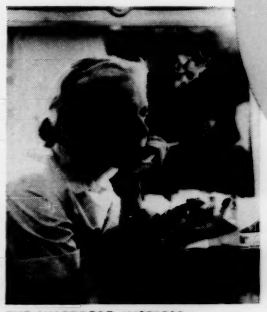

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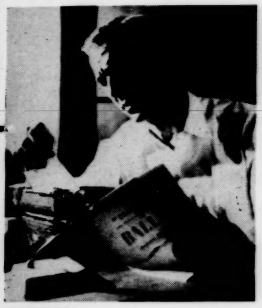

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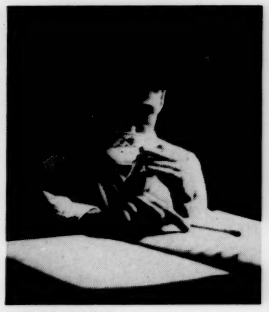

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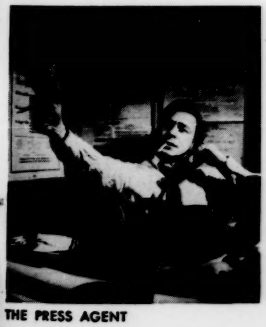

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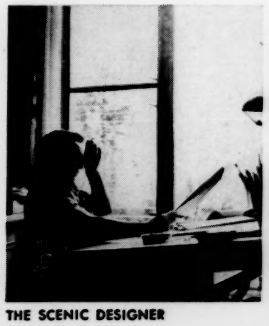

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